

# The Classical Review

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## MANUSCRIPTS OF THE *ILIAD* IN ROME.

A NECESSARY preliminary to a new critical edition of the *Iliad* is a complete list of the manuscripts that contain the whole or a part of it. Having been entrusted by the University of Oxford with the task of examining and recollating the manuscript evidence for the *Iliad*, I hope to also put together as exhaustive a catalogue as possible of the copies of it that exist in different parts of Europe. The latest attempt at such a compilation, the list that forms an appendix to La Roche's *Homerische Textkritik* (1866), will be familiar to every one acquainted with the subject. It does not pretend to be complete and consists almost entirely of statements at second-hand, descriptions taken from the printed catalogues of the various libraries. The accuracy therefore of any particular description is only that of the authority of which it is a reproduction, and it is needless to say that the statements of even the greater librarians of the last century need both revision and addition to give them practical value to the student of any author in particular. The accounts that are given in the present catalogue rest entirely upon the responsibility of the writer. It will naturally be supposed however that in the case of many libraries the actual catalogue has been the starting-point. In such instances as Oxford, London and Paris, the MSS. have already been catalogued so completely that a separate list of them must find its justification in the convenience of having the information collected in a little space and near at hand, rather than in the superior accuracy or novelty of the descriptions themselves. Elsewhere, as at Venice and Florence, the existing printed catalogue, while needing revision

throughout, is an admirable foundation for more detailed work. The greatest utility however that may be expected to result from such an undertaking will be in the case of those libraries—such as the Ambrosian, the Estense and others—where there is no catalogue in print, or the Vatican, where the printed catalogue is only in progress.

The order in which I may hope to deal with the different libraries is of necessity a matter of chance. The instalment that I now present will serve to fill the most conspicuous gap in La Roche's list, that namely which should contain the MSS. of the *Iliad* at Rome. I have included, for convenience, the abbey of Grotta Ferrata. Signor Enrico Stevenson's labours have lately given us full catalogues of the Palatine collection and that called after the Queen of Sweden, and these I need not say have been invaluable aids to the registering of the contents of the often mutilated and dislocated MSS. For the other collections I have used the manuscript indices that are put at the disposition of readers in the Vatican. For part of the 'Vatican' collection proper M. de Nollac's book *La Bibliothèque de Fulvio Orsini* has been of service, and many references to Vatican MSS. are to be found here and there in Prof. Ludwich's *Aristarch's homerische Textkritik*, vol. ii. The other Roman libraries possess catalogues in MS. Father Rocchi's catalogue of the Grotta Ferrata library needs no commendation from me.

There are no manuscripts of the *Iliad* in the following Roman libraries: the Alessandrina, the Casanatense, the Corsiniana, or those belonging to the families Borghese and Chigi. I have not found any trace of a

fourteenth century copy which Montfaucon (*Palaeogr. Graeca*, p. 71) notices as being in the possession of 'illustrissimi Leonis Strozii Romae.'

It is a pleasant duty to express my thanks to S. E. Monsignor Ciccolini and the Rev. Giovanni Bollig S. J., Prefects of the Vatican, and to the staff under them; to the Rev. Antonio Rocchi, Superintendent and Librarian of Grotta Ferrata; Comm. Ettore Novelli of the Angelica: the authorities of the Barberini, the Vallicelliana and the Vittorio Emanuele; and, as ever, to Mr. W. H. Bliss who, beside assisting me generally with his great experience of Roman libraries and archives, was good enough to help in the elucidation of some western hands in several of the Vatican MSS.

#### MANUSCRIPTS OF THE *ILIAD* IN ROME.

##### BIBLIOTHECA APOSTOLICA VATICANA.

###### *Vaticani graeci.*

1. Vat. 26. bomb.  $10 \times 6\frac{1}{2}$  in., ff. 406, 14 ll., signed quaternions, s. xiii.: few scholia, but metrical periochae and interlin. glosses throughout, hypotheses to some books.

*Contains the Iliad, perfect.*

2. Vat. 27<sup>1</sup>. chart.  $12 \times 9\frac{1}{2}$  in., ff. 363, 22 ll., signed quaternions and quinions, a. 1465, written by John Rhosus at Bologna; periochae, but no hypotheses, scholia, or glosses.

*Contains the whole Iliad.*

*Subscription, f. 360v.,*

ἐτελειώθη ἡ τοῦ δμήτρου ἱλιάς  
ἀναλάμασι μὲν τὸν τιμίον  
καὶ λογίον ἀνδρὸς κυροῦ  
βεράρδου  
χειρὶ δὲ ἰωάννου πρεσβυ-  
τέρου βώσσου τοῦ κρητός.

εἰ  
ετ ᾠ ε ἔ ε  
μηρὸς μάλου κη  
ἐν βοωνία

3. Vat. 28. bomb.  $16 \times 11\frac{1}{2}$  in., ff. 254, 28 ll., 2 cols., signed quaternions, s. xiv—xv. Text and prose paraphrase of Moschopoulos in parallel columns, hypotheses and occasional scholia in marg. in red, some stichometrical notes, no init. hexam.

*Contains Iliad A—A 828.*

f. 1 at top, *Volumen Barthi de columnis.*

f. 254, an epitaph in four lines εἰς τὸν τάφον κυροῦ ἀλεξίου τοῦ γαβρᾶ: inc. [σ]ῆμα τὸδ' ἐνδον ἀλέξιον μείρακα δῖον εἰργει.

4. Vat. 29. ff. 484,  $12 \times 8$  in., in three or four hands. Partly a. 1292.

(A) ff. 2—60 [A—B 817], 63—278 [Γ—Α], 297—320 [N—Ξ 112]. Bomb. 20—48 ll., signed quaternions, text and Psellus' paraphrase in alternate lines. Periochae, no scholia or glosses. Hand appears to be of the xiii<sup>th</sup> century.

(B) ff. 61, 62 [B 818—877]: chart. s. xv., no paraphrase.

(C) ff. 279—296 [M], 321—328 [Ξ 113—337]; chart. s. xvi., no paraphrase.

<sup>1</sup> In the same year a copy of the *Iliad*, *Odyssey*, and *Batrachomyomachia*, now Laur. 32, 6, was written at Bologna by Rhosus. I have not been able to identify κυρὸς βεράρδος.

(D) ff. 329—483 [Ξ 338—Ω]. Bomb. 24 ll., no paraphrase. Hand appears the same as A: a. 1292. ff. 483, 484 twelve epigrams and minor poems.

*Subscription f. 484v.*

ἐτελειώθη τὸ παρὸν βιβλίον διὰ χειρὸς

ἐμοῦ τοῦ ἁμαρτωλοῦ πασιῶν ἔτους ςω

Beneath, in capitals, *argintia* [?] | *mai* [?] | *garatoni* | *c* | *tarvisanus* |.<sup>2</sup>

5. Vat. 30. Bomb.  $14\frac{1}{2} \times 10\frac{1}{2}$  in., ff. 304, 26 ll., signed quaternions, s. xiv—xv. Scholia and the paraphrase of Man. Moschopoulos in marg., interlin. glosses and periochae.

*Contains the entire Iliad, with Proclus' life and metrical prolegomena.*

6. Vat. 31. Bomb.  $10\frac{1}{2} \times 8$  in., ff. 265, 25 ll., partly in 2 cols., signed quaternions, s. xiii; hypotheses, paraphrase sometimes interlinear sometimes in parallel column, occasional marg. scholia. Damaged at beginning and end.

*Contains A 449—Ω 262, with two leaves (ff. 264, 5) of Dionysius Periegetes (according to the index).<sup>3</sup>*

7. Vat. 50. Bomb. and chart.  $10\frac{1}{2} \times 7\frac{1}{2}$  in., ff. 232, quaternions, s. xiv—xv.

*Contains ff. 1—79, Eur. Hecuba, Orestes, Phoen. c. scholl.*

80—90 Theoc. *Idyll.* (part) [84—90 on paper].

91—169 Sophocles *Aiac*, *Electra*, *O. T.*

170—190 Hesiod, *O. D.* [187—197 paper].

190—210 Pindar, *Ol.*

211—232 *Iliad* A—B 222 mutilated at end.

Periochae and marg. scholia; inc. scholia μῆνιν ὀργίζεσθαι, θυμοῦσθαι.

8. Vat. 97. Bomb.  $9 \times 5\frac{1}{2}$  in., ff. 331, signed quaternions, s. xiv.

*Contents*, various, chiefly grammatical works of Man. Moschopoulos. ff. 260—305, *Iliad* A—B 493: paraphrase, interlin. glosses, periochae, marg. scholia.

At beg. βίβλος δμήτρου μουσπλόκος, κλήσιν ἱλιάδος ἐπωνυμίαν φορέουσα. At end, οὗτοι ἡ [ex ὁ] βίβλος πᾶσι γεωργίῳ τοῦ πασιδαίου, followed by a monocoondylion apparently to the same effect.

9. Vat. 902. Bomb.  $10 \times 7$  in., ff. 248, signed

<sup>2</sup> Christophorus Garathon was the owner of the ms. Laur. 70, 34 written in Constantinople in 1427.

<sup>3</sup> MSS. Vat. 32 and 33 contain scholia minora to the *Iliad*; the latter is alluded to by Ludwig, *Aristarchus hom. Textkritik* ii. 512 note, and Maass, *Scholia Townleyana* vol. 2 p. . It may be well to give some additional particulars of the former, which seems to have escaped notice. Vat. 32, membr.  $11\frac{1}{2} \times 9\frac{1}{2}$  in., 139, signed quaternions, has the last leaf (f. 139) restored by a later hand upon a piece of palimpsest; after six lines necessary to complete the text come the following in the same hand: ἐγράφη ἐν ἀρκαδία ἐν τῇ πελοποννήσῳ διὰ χειρὸς | τοῦ φιλοσόφου προφήμου τοῦ ρητόρος ἐν ἔτει ςχ ε [1097]. | οὗτος εἶρον ἐν τῷ τέλει χάρτην παλαιὰν κεκειμένην: | νικόλαος ἁμαρτωλὸς ταχυγράφος. And beneath, δόξα σοι θεὸς οὐ καὶ διηγήσαντο τὸ φιλοτιχένημα πᾶν ὀφείλημον ὁ δὲς ἱκέτης ρῆτορ ὁ πρόφωμος ἀρκαδινὸς πέλοπος τοῦ κρεδουργοῦ βλέπεται οἱ θέλωντες οἱ τὰς λέξεις σοφῶς ἀριώμενοι (!) καὶ πλουτούντες τὸ νοῦν ἐπ' ἀρδέσεσθαι.....(?) The book therefore with the exception of the last page was written by Prohemus in Arcadia in 1097, and this agrees well with the style of writing. Vat. 33 is similar, but may be somewhat earlier in point of time; it is in excellent preservation. A more or less contemporary copy is a MS. at Grotta Ferrata, Z. a. xxv, but mutilated and containing scholia alone to A and B; they begin at the words ζεὺς δὲ πέμψας ἐρμῆν πρὸς αἰτῶν. The view taken by Peipers (*op. Ludw. Rhein. Mus.* xxxii. p. 187) of the age of this MS. is far too modest.

quaternions, s. xiii. Paraphrase in parallel columns for some books, scholia, hypotheses, periochae.<sup>1</sup>

Contains ff. 1—190, A 16—K 94.

191—214 Dionysii *olcauménēs perieghesis*, c. scholl.

215—246 Pindar, *Ol.* (defect.) c. scholl.

On f. 180r. at bottom, *Ετους ς φ ν β*, i.e. 1044, but I cannot think that this has any reference to the date of the manuscript.

Inscriptions:

f. 33r. top, *ἐγὼ ἰῶ τοῦ μωαντηνου (?)*

f. 72r. bottom, *αὕτη ἡ βίβλος πέφυκεν τοῦ (?) κατ-  
ἀρχῇ*

10. Vat. 903. Membr. 9 × 6 in., ff. 239, 31 ll., quaternions, s. xii—xiii, palimpsest. Scholia and interlin. glosses, mostly in later hands. Defective at beginning and end.

Contains A 62—Ω 587.

11. Vat. 915. Bomb. 10 × 7 in., ff. 258, 2 cols., s. xiii. ? written by a scribe named George.

Contains ff. 1—47, selections from Musaeus, Theocritus, Theognis, Phocylides, Pindar.

47v.—142 *Iliad*, beginning at A 29, with scholia, interlin. glosses, hypotheses, periochae: 39 lines to the page.

142—end, *Odyssey*, Hesiod with Tzetzes' scholia, parts of Theocr., Dionysius Perieg., Lycophr. *Cassandra*, al., many leaves being out of order.

On f. 134 at the end of X,

*ὃ χε βοηθεῖ μοι τῷ σῶ δούλῳ γεωργίῳ*

At the end a note relating to the birth of a child contains the date *ϵϞδ Ν θ* [1296].

12. Vat. 1315, parts 1 and 2.

Membr. 12 × 9 in., ff. 553, 32 ll., signed quaternions, s. xiv—xv, in an archaistic hand.

Contains the *Iliad*, from A 23, one f. being wanting. Long hypotheses, periochae, occasional scholia.

At beg., *Ex libris Fulvii Ursinii*.<sup>2</sup>

13. Vat. 1316, in two parts.<sup>3</sup>  
Bomb. 9 × 6½ in., ff. 355, 27 ll. 2 cols. Def. at beg. and end.

Contains A 109—Ω 216, with the exception of A, M, N. Prose paraphrase in parallel column, which however does not extend throughout; in some places (e.g. in the *Boiwtia*) text and paraphrase are in different hands. Hypotheses, periochae, most books are followed by abundant commentary: e.g. after A, f. 10—17, *ἱστορίας τοῦ ἀλφα δμήρου ραψώδας*: inc. *ἐζητηται εὐθὺς διὰ τί ἀπὸ τῶν τελευταίων ἤρξατο κ.τ.λ.* After B, 26v.—30v., *ἱστορίας τοῦ β δμήρου ραψώδας*. 31r.—36v. *συλλογὴ ἀλληγορίων ἱωάννου γραμματικοῦ τοῦ τς(ε)ῶδ* [on A only].

ff. 337—352 *Εὐκλείδου ὀπτικοὶ ὄροι*, membr., with 3 ff. added on bomb.

Inscriptions:

At beg.: *Ex libris Fulvii Ursinii*.

f. 332 on a piece of flyleaf mounted, *Ἀλβέρτον πίου καρπαίων ἐρχοντος κτῆμα. Homeri Ilias vetus.*

M. de Nolhac justly observes that Giorgio Valla's signature has perished in the processes of binding.

14. Vat. 1317 in two parts.<sup>4</sup>

Bomb. 9 × 6 in., ff. 265, 18 ll., s. xii—xiii.

Contains the whole *Iliad*, without scholia or hypotheses, but with periochae; the first 20 ff. (A—B 531) restored according to Orsini's inventory (p. 339 *ap.* Nolhac) by Giovanni Onorio of Otranto (s. xvi).

<sup>1</sup> Upon the paraphrase cf. Ludwich *l.c.*, p. 548.

<sup>2</sup> Cf. de Nolhac, *La Bibliothèque de Fulvio Orsini*, p. 336.

<sup>3</sup> De Nolhac, *l.c.*, p. 167n. 3. I confess to having taken from M. de Nolhac the statement that books A—N are missing. The fact had escaped me.

<sup>4</sup> De Nolhac, *l.c.*, p. 165 n. 2.

Subscriptions:

At beg. *Ex libris Fulvii Ursinii*.

At end of text, in minute letters: *αὐτόχειρ*

*Λιροκόν (?) σφάκελις ἐπιβάτης· τριῶ (??)*

f. 265v. a monocondylion, and beneath

*σίμωνος χρίστου ζηλωτοῦ ἥδε βίβλος.*

15. Vat. 1318<sup>5</sup> bomb. 9 × 7 in., ff. 249, 16 ll., 2 cols., quaternions; s. xiii.

Contains *Iliad* A 494—Ω 685; paraphrase on marg. or between the text in paragraphs, scholia, hypotheses, periochae: repaired with paper, according to M. de Nolhac, by Onorio.

16. Vat. 1319<sup>6</sup> bomb. 10½ × 7 in., ff. 221, 35 ll., signed quaternions, s. xii—xiii, xv, xvi.

Contains the whole *Iliad*, in one original hand, which has twice been restored.

A. s. xii—xiii, ff. 31r.—213v. Γ 35—Ω 302 with the exception of the parts supplied by B. No periochae, rare scholia and interlin. glosses, which are usually in the later hands.

B. s. xv. ff. 25—30 (B 529—Γ 34), 64, 65 (H 37—119), 214—220 (Ω 303—796).

C. Onorio (s. xvi), ff. 1—25 (A 1—B 528), 221 (Ω 796—end). At the beginning Onorio has collected all the hypotheses and periochae.

Inscriptions:

At beg. *Ex libris Fulvii Ursinii*.

f. 168v. margin [A]—

*χρίστε βο μοι*

[Γ]ῶ σῶ δού θεοδῶ

in a hand not much later than that of the text.

17. Vat. 1404<sup>7</sup> Bomb. 10 × 7 in., ff. 332 signed quaternions, s. xiv.

Contains ff. 1—156, *Varia Grammatica*, 157—208 Philostr. *Imagines*, 209—245 Paul. Silentiarius

246—293 Philostr. *Heroica*.

294—331 *Iliad* A and B without the catalogue.

Paraphrase following the text in paragraphs, no scholia, hypotheses or periochae.

332, *Archiae eis ἀγῶνας ἐπιγράμματα*.

At beg. *Ex libris Fulvii Ursinii*.

f. 244v., after Silentiarius, *ἀντιβαλήθῃ ὅλον*.

#### Palatini Graeci<sup>8</sup>

18. Pal. 6. chat. 11 × 8 in., ff. 191, s. xv.

Hypotheses, periochae, prose paraphrase in red. Scholia.

Contains A—Ω 388, with the exception of A 189—611, K 80—234, 549—579, A 1—118 (according to Sig. Stevenson).

19. Pal. 12. Bomb. 12 × 9 in., ff. 269. quaternions, s. xiii.

Paraphrase, perioch., abundant marg. scholia, no hypotheses.

Contains the whole *Iliad*, but with many leaves restored by late hands: ff. 1. [A 1—22] and 269 [Ω 752—end] are in the hand of Giorgio Valla<sup>9</sup>; ff. 10, 17, 18, 20, 22, 23, 26, 50 are in another and later hand. The scholia fall in the later books. The fly-leaves have perished.

20. Pal. 150. Chart. 8½ × 6 in., ff. 186, 23 ll. s. xv.

Contains ff. 1—7 *Batrachomyomachia*, 9—91 *Iliad* A—Z, with hypotheses, periochae, occasional marg. scholia and interlin. glosses; E and Z

<sup>5</sup> *ib.* n. 3.

<sup>6</sup> Cf. de Nolhac, *l.c.*, *ib.* n. 4.

<sup>7</sup> De Nolhac, *l.c.*, p. 339, n. 49.

<sup>8</sup> *Codices Manuscripti Palatini Graeci recensuit et digessit Henricus Stevenson Senior. Romae 1885.*

<sup>9</sup> This fact has escaped Sig. Stevenson.

have a prose paraphrase. On the derangement of pages v. Sig. Stevenson.

93—189 Apollonius Rhod., *Argonautica* (part).

21. Pal. 180. membr. 10 × 7 in. ff. 256, 30 ll., quinions, s. xv.: written by Joannes Scutariota.

Contains the entire *Iliad*, with scholia to the first books. On the pages out of place v. Sig. Stevenson.

At beg. *Jannoii Manetti Ilias homeri xxiiij.*

22. Pal. 310. Chart. 14½ × 11 in., ff. 247 s. xv. Contains *Iliad* A 51—Ω, with paraphrase, scholia, hypotheses; for a list of the prolegomena v. Sig. Stevenson.

#### Urbinate Graeci.

23. Urb. 136. membr. 12 × 6½ in., ff. 435, 32 ll., quaternions, s. xvi.

Contains ff. 1—245 the *Iliad*, 246—435 the *Odyssey*, with periochae.

24. Urb. 137. membr. 15 × 10 in., ff. 214, 37 ll., quinions, s. xv.

Contains the *Iliad*, with periochae.

At beg.

σσ  
τόπος α: δμήρου ιλίδς κτῆμα βησσαρίωνος  
καρθηνάλεως τοῦ τῶν τοῦσκλην.

*Iocus primus homeri Ilias. b. Car. Tusculani bes-*  
*lis*

*sarion Car. antonio filiolo suo. Comiti montis feletri  
librum hunc dono dedit ut is quem sciebat | grecis  
litteris operam dare cupisse: haberet poemam optimum  
maximum, quem teneris ebibens annis: non modo  
doctrina | sed etiam moribus principe dignis ornaretur.  
et in re militari apprime instructus patre avoque dignus*

*efficeretur; b. Car. nicens man. propria.*

There follow six hexameters from Bessarion to Antonio, and a translation by N. Perottus, Archiepiscopus Sympontinus.

25. Urb. 138. membr. 8 × 6, ff. 244, quaternions, s. xv.

Contains the *Iliad* to Ψ 130, in three different hands:

A. ff. 1—24, 97—216; 20 ll., with scholia.

B. 25—96: no scholia.

C. 217—229: no scholia.

#### Ottoboniani Graeci.

26. Ottobon. 58, in two parts.

Chart. 11 × 8 in., ff. 403, 22 ll., quinions, s. 1538.

Contains ff. 1—25 *Prolegomena in Iliadem, Procli*  
*vit. Hom.*

29—389 *Iliad*, entire, with copious marg. scholia, hypotheses, periochae, interlin. glosses.

390—393 *Vit. Homeri.*

395—402 *ζητήματα καὶ λύσεις ἐκ τῶν δημοτικῶν  
ποιημάτων εἰλημμένα, ποιεῖντι χριστοφόρῳ τῷ κοντε-  
λέοντι.*

*Subscription:* 403 v. ἐτελείωθη μὴν αὐγούστῳ εἰς  
τον δ' τοῦ ἰδῆκτου ια' ἔτει ζμς' καὶ οἱ ἐνταυθ' ἀναγινώ-

σκον καὶ ψάλλοντες ἐβήσαν ὑπὲρ αὐτοῦ διὰ τὸν κν' ὅτι  
ὁ γράφων περιγράφει.

Ff. 383—end are in a second, but contemporary hand.

At beg.: *Ex codicibus D. Ducis ab Altaemps.*

27. Ottobon. 303. chart. 8½ × 5½ in., ff. 25, 14 ll., s. xv.

Contains ff. 1—3 prolegomena and hypotheses to A.

4—25 A—B 23, with interlin. glosses and periochae.

28. Ottobon. 342. bomb. 9½ × 6½ in., ff. 197, 31 ll., 2 cols., s. xiv.

Contains ff. 1—185 the *Iliad* entire, with hypothe-

ses, interlin. glosses, periochae, and after each book *ιστορίαι καὶ ἀπορίαι τῆς ἱλιάδος—βαψωδίας.*

186—190 *στίχοι γεωργίου καὶ σκευοβόλακτος τῆς τοῦ θεοῦ μεγάλης ἐκκλησίας τοῦ πιστοῦ ἐκ τῆς ἐξάμ-  
ερων.*

191—194. (chart. and later) similar eccl. verses, there are the following notes:

f. 194 v. (chart.) τὸ παρὼν βιβλίον ἡγοράσθη ἀργυρίαν  
τριάκοντα παρ' ἐμοῦ ἀπὸ τοῦ συνήθους ἡμῶν μη | μαρτί  
ν δ' τοῦ ς' ἡ δ' ἔτους [1396].

Beneath, a monocondylion.

195 v. (bomb.) at top. τοῦ μελιτηνιώτου—δημη-  
τρίου πέφυκεν ἡ βίβλος.....φίλος, and again below,  
even more erased. Also, ὁ γεώργιος τοῦ σαννίδα,  
often repeated, various faint monocondylia.

196—7. ἐν τη β τοῦ μηνὸς ἀπρί ἐπὶ τῆς ζ' ὅς  
ς' ἡ κ β' ἔτει [1414] ἐποισάμην ἀρχὴν τοῦ ποιητοῦ ἐγὼ  
ὁ κωνσταντῖνος. Two other similar notes, of the years  
1396 and 1418.

#### Codices Reginae Graeci.<sup>1</sup>

29. Reg. 92. chart. 11½ × 7½, ff. 173, quaternions s. xv.

Contains 2—44 Pindar. *Ol.* (part).

45—50 Hom. *Batrachomach.*, in a later hand.

51—82 *Iliad*, A—B 493, in the same hand as Pin-

dar. Hypotheses, periochae, Moschopoulos paraphrase, scholia inc. ὀργιζεσθαι θυμούσθαι.

83—107 Hesiod *O. D.*

108—153 Aeschylus *Prom., S.c. Th., Persae.*

154—173 Theocr. (part).

At end: ὁ δοῦλος τοῦ κραταίου καὶ ἀγίου ἡμῶν  
αὐθ[εν]·τ[οῦ] καὶ | βασιλεῖ ἀντωνίου ὁ κοσμάς νταμουνα-  
νέγρος (?)

#### Codices Pii PP. II.

30. Pius II. 38. chart. 9 × 6½ in., ff. 111, 23 ll., s. xvi.

Contains ff. 2—12 Herod. *vit. Hom.*, Dio Chrys. *λόγος περὶ δμήρου.*

13—111. *Iliad*. A—H with hypotheses to Θ. hypo-  
theses, periochae, interlin. and marg. glosses.

#### BIBLIOTHECA ANGELICA.

31. C. 1. 2. bomb. 15 × 10 in., as now repaired, about 12 × 9 originally, ff. 174, 2 cols., 26 ll., quaternions.

Contains the *Iliad*, entire with hypotheses, periochae, interlin. glosses, few marg. scholia. Books A—M are followed by *ιστορίαι καὶ ἀπορίαι τῆς—βαψωδίας.*

The pages are repaired with paper, and some of the text supplied by a xvth cent. hand, perhaps that of Giov. Onorio.

At the beginning the stamp *Bibliothecae Passio-  
neae.*<sup>2</sup>

#### BIBLIOTHECA BARBERINI.

32. I. 161. bomb. 9½ × 6½ in., 28 ll., quaternions, s. 1304.

Contains the whole *Iliad*, preceded by the commentary of Moschopoulos on A, B: hypotheses, periochae, interlin. glosses, marg. scholia rarely after B. 493.

<sup>1</sup> *Codices Manuscripti Graeci Reginae suecorum et Pii PP. II., recensuit et digessit Henricus Stevenson Senior, Romae 1888.*

<sup>2</sup> There is a full description of this ms. in Heyne, vol. iii. p. xlviii.: he says 'notitiam eius debeo humanitati Viri Cl. Louis Lamberti.'



*Subscription* f. 246, ἡ βιβλος ἥδε τετέλεσται διὰ χειρὸς ἐμοῦ μανουῆλ τοῦ ἀργυ. . . τ. κατὰ τὴν κῆ τοῦ ἰουνοῦ μηνὸς τῆς ἐπισταμένης β' ἡ τοῦ σ' ψω. β. ἄγρια τριάς βοήθει τῷ σῶ δούλῳ. ψ is doubtless a mistake.

F. 1 at bottom: *Caroli Strozze Thome fil.*

33. I. 93. chart. and membr.  $8\frac{1}{2} \times 5\frac{1}{2}$  in., ff. 30, s. xvi.: in three parts.

A. ff. 1—10 chart. *Odyssey* α—β 19.

B. 11—22 chart. II. κατάλογος νεῶν ἡ βοιωτία, with alternate Latin translation. On f. 11, *Catalogus Navium | Homerii | Donati Rodulphi | apud*

*Petrum Meliokottum* AN. MDXLVIIJ.

C. 26—30. membr. *Iliad* A 1—160.

34. 110. chart.  $8\frac{1}{2} \times 6$  in., ff. 64, 23 ll., s. xvi.

*Contains* ff. 1—32 *Aristophanis Plutus*, cum trad. Lat.

41—57 *Iliad* H—Θ 190, with periochae, and Latin glosses.

35. II. 16. chart.  $11 \times 8\frac{1}{2}$  in. ff. 71, 31 ll., s. xviii?

ff. 1—13 *Iliad* Γ—Δ 320.

15—24 A—B 493, with the heading of the Catalogue.

31—69 Latin translation of B and Γ, al.

#### GROTTA FERRATA.<sup>1</sup>

36. Z. α. xxiv. membr.  $9 \times 6\frac{1}{2}$  in., ff. 84, 24 ll., signed quaternions, s. xiv. palimpsest (cf. Rocchi on MS. Z. α. xxiv.). Defective at beginning, the first quire being iv.

*Contains* *Iliad* I 604—M 179, M 442—N 21, N 500—Φ 384, X—Ω. Marginal and interlin. glosses, but no scholia, hypotheses, or periochae. Φ—Ω are in a second hand which added the glosses.

#### BIBLIOTECA VALLICELLIANA.

37. F. 16. chart. s. xv. ff.

*Contains* ff. 2—44 various ecclesiastical writings.

45—52 *Iliad* K 302—Σ 467, without scholia or glosses.

<sup>1</sup> *Codices Cryptenses digesti et illustrati cura et studio D. Ant. Rocchi Tusculani*, 1883.

58—60 Arist. *Acharn.* 661—893.

61— Hesiod *O.D. Theog., Scut. Her.*, with scholia.

#### BIBLIOTECA VITTORIO EMANUELE.

38. Vitt. Em. 8. chart.  $11\frac{1}{2} \times 8\frac{1}{2}$  in., ff. 85.

ff. 1—4 prolegomena. 9—80 *Iliad* A, 6 lines to a page, on the recto only, copious grammatical annotations, partly in Latin.

84. misc. grammatical notes.

At beg.: *Colle. Rom. Soci. Jesu Cat. inscript. ex bibl. Mureti.*<sup>2</sup>

<sup>2</sup> In the number of this *Review* for October 1889 I gave some particulars of the MS. 6 in this library, which contains scholia minora to the *Iliad*. I was then unaware that the manuscript had been studied in detail by Prof. Sittl, *Sitzungsberichte der philologisch-philolog. u. historisch. Classe der K. b. Akad. d. Wiss. zu München*, 1888 Bd. II. Heft ii. pp. 255 sqq. Herr Sittl has shown without a doubt the importance of the MS. and its position in the tradition of the text of Homer, as Prof. Ludwig has recognised (*Berliner philologische Wochenschrift*, February 16, 1889); but he appears to me to be in error in two points. Firstly, in so decidedly assigning the MS. to the ninth century: it is however at latest of the early part of the tenth; further, p. 257, 8 Sittl explains a double quire-signature that runs through the MS. (e.g. ζ του δ, γ: ι του πρώτου, θ: κ του πρώτου ἀλφάβητου, ι: ) as if the entire book originally consisted of several volumes, and ι του πρώτου meant the tenth quire of the first volume. But, as a matter of fact, these quire-signatures are in a quite late hand, and mean nothing more than that when, at some late period, the book was trimmed and rebound, the trimmer, with unusual care, noted the 'correspondence' of his own signatures, which are the ordinary numerals, with the old ones that had been shorn away, and which were the letters of the alphabet in their natural order. The book may have originally been bound in several volumes, but there is nothing to prove, or even to suggest, that it was so. Moreover MSS. consisting of two or more volumes are more often than not signed continuously.

T. W. ALLEN.

#### ON THE PRONUNCIATION OF ANCIENT GREEK.<sup>1</sup>

THERE is a certain practical ground for teaching ancient Greek with the pronunciation used by the modern Greeks; inasmuch as there is a spoken Greek language, and it would make the spoken language easier to learn when we want it, if we were used from our childhood to representing its sounds by the same written letters which it uses for itself. But those who advocate the modern pronunciation are not content with the practical ground alone. The proposal would have no interest for any of its supporters, if it was not accompanied by a

historical theory, that the Greeks of a fairly early period, say the Christian era, used the same letter to represent the same sound as their modern successors, or, as it is generally phrased, 'pronounced the language in the same way'; but that form of statement begs the question whether what they pronounced was the same language at all, in respect of vocabulary, accent, or syntax, a question on which I will not enter.

The letters in dispute fall into the following groups: (1) β, γ, δ, (2) θ, φ, χ, (3) α, η, ε, (4) ο, υ, (5) ε, αυ. The evidence which I will take first is the latest, that of the Gothic transliterations of Greek proper names. As is well known, the Gothic Bible

<sup>1</sup> *The Pronunciation of Greek. With Suggestions for a Reform in the Teaching of that Language.* By E. A. S. DAWES, M. A. (Lond.). London: 1889. 2s.

dates from about 370 A.D., and its Greek represents the pronunciation of Constantinople. Our fragmentary MSS. of it belong to the next century; but we have no means of knowing whether the pronunciation of Gothic had changed in that interval (with one possible exception which I will note); we shall be treating ourselves most rigorously if we say that it had not; we will say that we have proved our case 'up to 350,' when we might say 'up to 450.'

Take the groups (1), (2), (3), (4), (5), in order as they occur in Gothic. As regards (1), I think we must admit that the 'modernist' case is proved for  $\beta$ . The Calendar-fragment writes 'Naubaimbair.' The fragment was written in Italy, and the spelling must mean that the Latin word was pronounced 'Novemver,' with two English *v*'s, not 'Nobember' with English *b*'s. For *d* the ground is less certain, but the tendency to write *d* for final *p*, chiefly in St. Luke's Gospel, seems to show a change from English *d* to English  $\delta$  in the period between Ulphilas and our MSS. For  $\gamma$  we can scarcely speak, unless we are to take 'Kreks' for 'Ελλην' as a proof that the Gothic *g* also was a spirant. For the group (1) therefore, we do acknowledge that the modern pronunciation was fast becoming established in the fourth and fifth centuries A.D.

For the group (2) we must acknowledge the same thing even more decidedly.  $\beta$  is always the Gothic  $\theta$ ,  $\phi$  is always the Gothic *f*. In the face of these two facts, we cannot lay any weight on the Gothic *kh* for  $\chi$ .

For the group (3) we can speak with certainty. The Gothic *ei* represents the Greek  $\epsilon$  and  $\bar{\iota}$  indiscriminately, so these two had already become alike. But  $\eta$  is always the Gothic  $\bar{e}$ . Now the Gothic  $\bar{e}$  is certainly the  $\bar{e}$  of Latin, and of the cognate Teutonic languages; that is, speaking with due latitude, the  $\bar{e}$  of French, the  $\bar{a}$  of English, the  $\bar{e}$  of German and Italian. *ai*, on the other hand, is always the Gothic *ai*. That of itself might mean the true diphthong  $\bar{a} + i$ , the sound which we always fancy to be, but which strict phonologists tell us is not, the sound of the English  $\bar{i}$ . But the Gothic *ai* cannot be that sound, because it is also used to represent  $\epsilon$ . The man who is not afraid to write *Aifaisus* for 'Εφεσος would never have written *Kaisar* for *Kaïсар*, if the  $\epsilon$  and *ai* had not had to his ear the same sound (apart from quantity, which may or may not have been perceptible). So the Gothic *ai* is a lengthened  $\epsilon$ , and of course this agrees with the long-standing habit of Graeco-Latin transliteration. But this lengthened  $\epsilon$  is not

the Gothic  $\bar{e}$ , English  $\bar{a}$ . It must have been (speaking again with due latitude) the English vowel of *there* and *fair*. (For the future I shall call this 'English *air*,' using *r* as the diacritic, which to nine-tenths of English speakers it is.) In short the modern Greek scheme for  $\alpha$ ,  $\eta$ ,  $\epsilon$  is English  $\bar{a}$ ,  $\bar{e}$ ,  $\bar{e}$ , the Gothic scheme is English *air*,  $\bar{a}$ ,  $\bar{e}$ .

(4) In modern Greek  $\alpha$  and  $\upsilon$  have the same sound as  $\bar{i}$ . In Gothic we have unfortunately no Greek word containing  $\alpha$ ; the passage which mentions  $\Phiοιβη$  is lost. The Gothic *y* appears in Greek words only. We cannot identify the pronunciation from Gothic alone, but there can be no doubt that it was some one of the sounds which are written with  $\bar{u}$  in German, and *u* in French. Anyhow, Gothic shows that it was not  $\bar{i}$  or  $\bar{e}$ .

(5) *av* and *ev* appear in Gothic as *av* and *aiv* (where of course *ai* means  $\epsilon$ , as mentioned above). Of course this is seized by the 'modernists,' who are not familiar with Gothic, as a proof that *av* and *ev* were pronounced with an English *v*. But in fact the Gothic *v* cannot have been an English *v*; it must have been something scarcely distinguishable from an English *w*; for, besides the collateral evidence of the other Teutonic languages for *v* as *w*, we have seen that Gothic wrote the English *v* as *b*.

To sum up the evidence from Gothic, we find that in about 370 A.D., at Constantinople, the consonants in dispute had almost completely reached their present stage, but of the four vowel-sounds which are now identical with  $\bar{i}$ , only one had reached its present stage.

How long had the 'Gothic scheme,' as we may call it, been prevalent when Ulphilas found it? As regards its vowels, certainly since about 200 B.C., that is, during the time for which we have a continuous stream of Greek and Latin intertransliterations. Nobody doubts the identity of *ai* and *ae*, and the confusion of *ae* with  $\bar{e}$  does not begin till the very end of our period. The identity of  $\eta$  and  $\bar{e}$  is guaranteed by hundreds of cases in both languages; the two or three cases like *Σκηπίων* and *Σερωνίλιος* are cases of substitution. *Σκηπίων* must be due to popular etymology on Greek soil; the *-ηλιος* words have substituted a suffix that did exist in Greek for one that did not.  $\alpha$  is *oe*, and *oe* is a sound on the point of becoming  $\bar{u}$ . *v* is *y*, from the time when the Latin ear begins to perceive that it is not *u*. As to the consonants we cannot speak with certainty. There is a time when  $\phi$  is not *f*, then there comes a time when  $\phi$  is *f*; for  $\theta$  and  $\chi$  Latin

has not the means of giving evidence. About  $\beta$  we have evidence for  $b$ , and evidence for  $v$  (whether  $\Phi\alpha\lambda\beta\iota\omicron\varsigma$  does or does not prove that the Latin  $v$  was English  $v$ , it certainly proves that that particular scribe sounded his  $\beta$  as English  $v$ , or German  $w$ ). Doubtless the digamma- $\beta$ 's which we know from glossaries ( $\delta\beta\omega\rho$ ,  $\acute{\alpha}\beta\acute{\epsilon}\lambda\iota\omicron\varsigma$ , &c.) also mean  $v$ ; and probably they come from collections made within these limits of time. For  $\delta$  and  $\gamma$  Latin evidence is impossible, but we must acknowledge the spirant pronunciation of intervocalic  $\gamma$  (for Egypt), for it is not only wrongly left out but wrongly inserted ( $\kappa\lambda\alpha\gamma\omega$ ).

As regards  $av$  and  $ev$ , the general absence of any Greek  $av$  and  $ev$  seems to be proved by the occasional  $a\beta$  and  $e\beta$  which represent the Latin  $av$  and  $ev$  before a vowel. If  $av$  had meant 'av' there would have been no reason to write *Flavius* as  $\Phi\lambda\acute{\alpha}\beta\iota\omicron\varsigma$ . (I am assuming that by the Christian era the Latin  $v$ , in certain intervocalic situations, had become  $v$ , or German  $w$ , or some sound making the general impression of  $v$  on the ear.) Of course the numerous cases of  $aF$  or  $avF$ ,  $eF$  or  $evF$ , only prove that  $F$  was  $w$  or something near it. At the same time,  $\epsilon\delta\omicron\mu\omicron\varsigma$  and  $\kappa\alpha\tau\alpha\kappa\acute{\epsilon}\beta\alpha\sigma\epsilon$  do prove that  $ev$  was beginning in certain places.

In short, the pronunciation of Greek, in the main centres of civilization, remained with little change from a time earlier than B.C. 200 to a time later than A.D. 370. But it is right to acknowledge sporadic appearances of innovation, even in the best-speaking cities, and still more, the complete anticipation in certain places of changes which were not to become universal for many centuries. To the former class belong the occasional  $\text{Ἡπποκράτης}$  and  $\text{ἐπείσειν}$ , to the latter probably the nearly consistent  $\eta$ 's of Olbia (Miss Dawes, p. 36). These exceptional cases are naturally the great argument of the modernists. If they were at all common, they would be of serious importance. As it is, it cannot be stated with too great emphasis that the countless thousands of  $\eta$ 's and  $v$ 's coming in the right places down to 300 or 400 A.D. make the occasional wrong ones a mere drop in the bucket. As to the suggestion, which Miss Dawes is inclined to put into life, that as far back as the Athenian dramatists (p. 21) the Greeks learned to spell out of books and went on writing different letters when the sounds were all alike, I will believe that when any passage is produced out of a Greek writer to suggest such a thing. Meanwhile, the fact that  $\epsilon$  and  $\epsilon$ , which undoubtedly were

pronounced alike, are abundantly confused, is surely enough to prove that the letters which are not confused were not pronounced alike.

Can we go behind the Roman period? We have not the same external evidence, but we can do something with the help of comparison of Greek inscriptions in different places, and of the *à priori* inferences which are necessarily drawn from the inspection of the alphabet. The great question is the meaning of  $\epsilon$ ,  $\eta$ ,  $\alpha$ . To describe it the *à priori* consideration is that the first writers of Greek must have intended their letters to be signs of their sounds, as fixed as they could make them. Miss Dawes is inclined to dispute this, but only on the ground that the more primitive alphabets cover two or three sounds with one sign. But this does not prove that they used two or three signs for one sound, but rather the reverse. Their means were smaller, and they used them more economically. When we compare the primitive or prae-Ionic alphabets with the Ionic alphabet, e.g. the prae-Eucleidean with the post-Eucleidean Attic inscriptions, we find at least three long vowels kept plainly apart. (1) The true diphthong which appears as  $\epsilon$  on all inscriptions alike,<sup>1</sup> that is the diphthong arising from  $\epsilon + \epsilon$  (whether the coalescence is Hellenic or prae-Hellenic), e.g.  $\gamma\acute{\epsilon}\nu\epsilon\iota$ ,  $\epsilon\lambda\mu$ ; (2) the 'adulterine diphthong,' arising from  $\epsilon + \epsilon$  or from  $\epsilon +$  suppressed consonant, which appears as  $\epsilon$  in the prae-Ionic alphabet, and in the Ionic alphabet as  $\epsilon$  or  $\eta$  according to time and place, beginning as  $\eta$  and ending as  $\epsilon$  where we have a complete series of documents for the development of the dialect, e.g.  $\epsilon\iota\mu$  or  $\eta\mu$ ; (3) the 'common Greek  $\eta$ ,' and 'Attic-Ionic  $\eta$ ,' which appear equally as  $\epsilon$  in the prae-Ionic alphabet, and in the Ionic alphabet as  $\eta$  in all times and places (except of course where the second of them is  $\bar{\alpha}$ , which has nothing to do with our present question).<sup>2</sup> Obviously, these sounds were all different, because (1) and (3) are never written alike, and (2), which has to borrow its sign from one or the other, passes from (3) to (1) in a fixed order. Let us call them 'the diphthong - $\epsilon$ ,' 'the adulterine  $\epsilon$ , - $\bar{\epsilon}$ ,' 'the  $\eta = \bar{\epsilon}$ .' We see that they ran in a scale which had the diphthong - $\epsilon$  at one end, nearest to  $\bar{\iota}$ , and the  $\eta = \bar{\epsilon}$  at the other, nearest to  $\bar{\alpha}$ , and that both the  $\epsilon = \bar{\epsilon}$ , and the  $\eta = \bar{\epsilon}$ , sounded to a Greek ear,

<sup>1</sup> It is an error which appears in some otherwise well-informed books, that the true diphthong appears as  $\epsilon$  in the prae-Ionic alphabet.

<sup>2</sup> The Naxian use of  $\eta$  and  $\epsilon$  is isolated, and points to a separate pronunciation of the Attic-Ionic  $\eta$ .

very nearly like a lengthened  $\epsilon$ . Unhappily, we have only two sounds in English which we can put into the places of these three (and I am writing for those who cannot readily reproduce any but ordinary English sounds), namely English  $\bar{a}$  and English *air*. But, considering that the Eucleidean Athenians wrote  $\epsilon = \bar{\epsilon}$  as  $\epsilon$ , we shall not be doing great violence to the facts if we assign, at Athens in 404 B.C., English *air* to  $\eta = \bar{\epsilon}$ , and English  $\bar{a}$  to both  $\epsilon = \bar{\epsilon}$  and diphthong  $\epsilon\iota$ , in other words, if we say English 'air = my' for  $\eta\mu\iota$  ('I say'), and English 'Amy' for both  $\epsilon\mu\iota$  and  $\epsilon\mu\iota$ .

On the same principles, we must assume that the first writers of  $\alpha$  meant the sound of  $a +$  the sound of  $\iota$ , in other words, that  $\alpha$ , up to and including the Eucleidean transition, was pronounced as we commonly think. And so we get a scale of three sounds (strictly four, but we will include the adulterine  $\bar{\epsilon} = \epsilon$  under the diphthong  $\epsilon$  as above), which happen to come in order in the word *alv\eta\sigma\epsilon\iota\varsigma*. In Roman times, as we have seen, this was English *air-nay-seece*; at the Eucleidean transition, we assume that it was English *I-nair-sayce*. But what was it at the same time in Boeotia? Its component vowels were written as  $\eta$ ,<sup>1</sup>  $\epsilon$ ,  $\iota$ , and the whole word, if it came on a Boeotian inscription about the date of 400 B.C., would be  $\eta\psi\epsilon\iota\sigma\iota\varsigma$ . How was this pronounced? Surely with the pronunciation of the same word in Roman times, *air-nay-seece*, but not with the pronunciation of the same written letters in Roman times. In other words, Boeotian (and Thessalian) anticipated the other dialects by one or two centuries, in changing its pronunciation, but did not, like them when their time came, keep the old spelling to indicate the new sounds. So we must distinguish two stages after B.C. 404 (1) when the Athenian said 'kye' and spelled it  $\kappa\alpha\iota$ , while the Boeotian said 'care' and spelled it  $\kappa\eta$ , (2) the Roman stage, when the Athenian and the Boeotian alike said 'care,' but the Athenian spelled it  $\kappa\alpha\iota$ , and the Boeotian spelled it  $\kappa\eta$ . That this was so, seems to be proved by the Boeotian retention of  $\epsilon$  as a separate sign from  $\bar{\epsilon}$ . Confessedly, the Athenian of Roman times had only three sounds for his four signs  $\alpha$ ,  $\eta$ ,  $\epsilon$ ,  $\bar{\epsilon}$ . But the Boeotian must have equally had three sounds for his three signs  $\eta$ ,  $\epsilon$ ,  $\bar{\epsilon}$ , or he would not have hesitated to reduce his three signs to two, just as he previously did not hesitate to reduce his four signs to three.

How did the Eucleidean Athenian pro-

<sup>1</sup> On a few Boeotian inscriptions we can catch the transition from  $\alpha$  to  $\eta$ , in the spelling  $\alpha\eta$ .

nounce  $\alpha$  and  $\nu$ ? Well, he did not pronounce them alike, because he does not write them alike, but there his evidence stops, and here again the question is settled by the Boeotian, with his unsophisticated instinct for phonetic spelling. Where the Athenian writes  $\tau\upsilon\chi\eta$ , the Boeotian writes  $\tau\upsilon\chi\alpha$  or  $\tau\upsilon\sigma\chi\alpha$ , but where the Athenian writes  $\delta\alpha\iota$ , the Boeotian writes  $\delta\alpha\iota$  or  $\delta\alpha\iota$ . That is, the Athenian and the Boeotian both meant the sound  $\bar{u}$  when they wrote  $\nu$ . But the Athenian said  $\bar{u}$  where his ancestors had said  $u$  (Eng. *oo*), and went on writing his changed pronunciation with an unchanged sign; the Boeotian said  $\bar{u}$  where his ancestors had said  $\alpha$ , and wrote  $\nu$  accordingly, while he went on saying Eng. *oo* (or Eng. *yoo*) where his ancestors had said Eng. *oo*, and marked his unchanged pronunciation by a changed spelling.

The Boeotian *ov* is enough to prove, as we have just seen, that the Eucleidean Athenian *ov* means Eng. *oo*. But it cannot always have meant this, for  $\nu$  once meant Eng. *oo*, and then *ov* meant something else. Of course the Eucleidean *ov* includes both the 'diphthong-*ov*' and the '*ov*- $\delta$ ' (to repeat our  $\epsilon$  and  $\bar{\epsilon}$ -notation) of the prae-Eucleidean inscriptions, both  $\alpha\upsilon\kappa$ , with its common-Greek *ov*, and  $\tau\alpha\upsilon\varsigma$ - $\tau\alpha\upsilon\varsigma$ - $\tau\alpha\upsilon\varsigma$ , with its adulterine *ov*. Repeat the reasoning which we used for  $\epsilon$ - $\eta$ - $\alpha$ , and we shall come to the conclusion that when  $\nu$  meant Eng. *oo*, *ov* (both *ov*- $\delta$  and diphthong-*ov*) meant Eng.  $\bar{o}$  or something like it, and  $\omega$ - $\delta$  meant Eng. *aw* or something like it. Only the fact that  $\nu$  meant  $\bar{u}$  in 404 shows that *ov* had come to mean Eng. *oo* centuries before  $\epsilon$  came to mean  $\bar{\epsilon}$ . To put it according to our formula, there was a time everywhere in Greece when *alv\eta\sigma\epsilon\iota\varsigma* was *I-nair-sayce* and  $\mu\alpha\upsilon\eta\sigma\epsilon\iota\varsigma$  was *mawen oh noon*; but at Athens *mawen oh noon* had become *moan oo n\eta\eta* when *I-nair-sayce* was still in unimpaired vigour.

For the consonants we have not the same means of judging. It is quite conceivable that the spirant values of  $\beta$ - $\gamma$ - $\delta$  and of  $\theta$ - $\phi$ - $\chi$  might begin at any time without betraying themselves in the spelling. But we can be certain that  $\beta$ ,  $\gamma$ ,  $\delta$  were still explosive sonants in the Chalcidian colonies when the Latin alphabet was borrowed, and we can be all but certain that  $\theta$ ,  $\phi$ ,  $\chi$  were still explosive aspirates when Aristophanes' Scythian reduced them to  $\tau$ ,  $\pi$ ,  $\kappa$ .

But we cannot insist on the details of the prae-Roman period with complete certainty. We only believe that we can pronounce the vowels that Sophocles heard; we know that we can pronounce the vowels that Cicero heard, and they are not those pronounced in the Athens of to-day. T. C. SNOW.



REMARKS ON MR. BAYFIELD'S PAPER.<sup>1</sup>

SPEAKING generally, I must say that this paper confirms my opinion as to the injury caused to syntactical studies by the excessive importance which has been of late years attributed to comparative philology, and to the statistical method of inquiry. Syntax cannot dispense with logic and metaphysics any more than with common-sense: statistics can voice no signification, except some man shall guide them, and statisticians are usually the poorest guides in matters of insight and interpretation.

Speaking particularly, the paper seems to me to ignore at least two well-known doctrines: (1) The unreal, or contrary-to-fact value in a conditional formula is secondary (A. and G. *L. G.* pp. 320 and 327, *Gil. L. G.* § 599 and refs.); and such a formula, even after it has acquired the unreal value, is still used also in its original sense. Thus ἡδίκηται ἄν, ἡδίκησεν ἄν may be only iterative, indefinite, potential, and not unreal (*Gil. L. G.* § 598 R. I., § 569 R; A. and G. *L. G.* § 309, *Madv.* 347a, obs. 2, first example. (2) In unreal conditions only the protasis is essentially contrary to fact: the apodosis may be unreal only in relation to that protasis. In 'If he *had* invited me, I should not have gone,' the protasis is essentially contrary-to-fact: the apodosis is unreal only as a consequence of that protasis, and real in itself (*Good. M. T.* § 412). 'If a man had heard Demosthenes speak,' rendered by *εἰ ἤκουσεν*, si audisset, would, in model writers, mean that the supposed persons did not hear Demosthenes, even implying that nobody ever heard him; but perhaps Mr. Bayfield has in mind the idea that requires *εἰ ἀκούει*, si audiverat, with imperf. indic. apodosis, which is not unreal, but general or indefinite; or he might prefer si audiret, oblivisceretur (cf. si peteret, proficeret, *Hor. Sat.* 1, 3, 4), covered by (1) above.

Omitting *Eur. Ion*, 354, as adequately treated in the *November Review* (p. 417), I dispose of *Meno* 93 E, *Xen. Hellen.* 3, 4, 18, as potential forms that have not yet reached the unreal stage. (See (1) above, and *Good. M. T.* § 244, *Gil. L. G.* § 252 and refs.) In

*Soph. O. T.* 220, the participle, as best understood, is not a true conditional, but a virtual causal, and need not be considered here (*Good. M. T.* §§ 171, 818).

*Meno* 94 D is certainly unreal; and Socrates simply repeats there the refrain (first sounded in 89 C) that 'virtue is not teachable,' whatever modification of the view he may hold or intend to make.

Of the Latin examples, *Verr.* 3, 29 is an instance of 'partial obliquity' (or attraction) (A. and G. *L. G.* § 340, *d* and refs., *Gil. L. G.* § 509, 3, *Madv.* § 369), for fut. perf. *Livy* 22, 54, as an apodosis, needs no comment; though as a matter of fact the individual calamities of the time, happening to the Romans, could not of course happen to other nations, whence the unreality. *Livy* 22, 24, *Verr.* 4, 23, *Man.* 11, are potentials of the past not yet developed into unrels (*Roby* 1544, *Madv.* 350a). *Verg.* 6, 879, also an apodosis, is noticeable (though I am not aware that the peculiarity of this use has been noticed) as a virtual unreal fut. perf. expressed as past because the case is already settled (*Gil. L. G.* § 599 and refs., cf. *Livy* 22, 60, si postulassent, peregrissent).

Finally, in rendering Mr. Bayfield's 'Even a stoic would have jumped if a wasp had stung his nose,' following model writers, I must first determine whether or not I deny that a wasp ever stung a stoic: for the former interpretation, I use only the past unreal formula: for the latter I use iterative, indefinite, general forms, including the Latin impf. subj. in both members.

The rule holds: the unreality, though a secondary acquisition, has become inherent; and the hearer knows from the mere formula that the supposition is, and is designed to be, contrary to the facts assumed and asserted by the speaker. When Mr. Bayfield hears his debtor say 'I would pay you if I had the money,' he knows from the formula that the speaker assumes and asserts his lack of the money, even though he may otherwise know that the scamp has a full purse; and Sir Gorgius Midas may assume and assert the fact of indigence and say, 'If I were not a poor man.' These assumptions and assertions constitute the whole distinctiveness of unreal or unfulfilled wishes in present or past time: without the concomitant opposition the expressions would be pointless. Independent knowledge may or may not

<sup>1</sup> Abbreviations used:—

A. and G. *L. G.* = Allen and Greenough's *Latin Grammar* (Ginn).

*Gil. L. G.* = Gildersleeve's *Latin Grammar* (Univ. Pub. Co.).

*Good. M. T.* = Goodwin's *Syntax of Greek Moods and Tenses*, last edition (Macmillan).

exist, but it is of no importance in determining the value of the formulae.

While I find less to object to in the latter part of Mr. Bayfield's paper, I confess my inability to see any advantage in the proposed scheme of conditional sentences; for, from what is said above, it follows that the difference between 'the sentences marked (B) and those marked (A)' in 2 and 3 is not only that the former (B) 'present the hypothetical idea less positively.' The indicative with *av*, as distinguished from the mere indicative, recalls and reasserts the potential idea, inherent in its continuative and in its indefinite tenses alike, one of its original implications as the generic mood. In other words the indicative alone may become hypothetical by means of the conditional sign or by an implied relation: the indicative with *av* is *per se* modal, like the subj. and opt. And, by a curious irony, Mr. Bayfield must see that an unreal condition, asserting its opposite, is really more positive than a pure condition asserting only relation.

As to A (B), Gildersleeve has finally disposed of that. If Mr. Bayfield seeks novelty in conditional classification he will discover fresh fields in an arrangement by mood-value instead of by time-value; and I suggest to him as unfinished questions (1) the real time of the apodosis in 2 B and (2) the future-perfect value sometimes included in 3 B, already hinted at.

The distinction in favour of *Indefinite Sentences* seems to be without a difference. 'Conditional' and 'indefinite' are reciprocals. Everything general or indefinite is so far conditional; and conversely, the conditional is indefinite, though it may be a general principle applied in a special case. The negative used is to be noted. Goodwin seems to have adequately separated the indefinite value in the pronoun from that in the time, showing how they may exist together or separately. My objection is not to discrimination in terms, but to the argument on which this one is based (cf. *M. T.* 192. 2).

'Sequence' is not well used here. The practical formulae of the 'Sequence of Tenses' (or Moods) have not even convenience, unless the antecedent term can be settled; and, in conditional sentences proper and all sentences so far as they acquire a conditional value, both terms are settled at once, or each is settled without regard to the other (cf. *M. T.* § 409): in neither case is there sequence. And Goodwin's view, that the accord of protasis and apodosis is only as-

similation appears to put relation at the mercy of accident (cf. *M. T.* § 239).

All that remains is to except to Mr. Bayfield's statement that his 'Indefinite Sentences' (Goodwin's General Conditional and General Conditional Relative Sentences) do not use the indicative. Gildersleeve (*Trans. Am. Phil. Assocn.*, 1876) shows that they do, as does Goodwin. Why they should not is difficult to understand: the indicative, as the generic mood, may reassert the potential value that was one of its original uses, and its continuative tenses are specially prone to develop this modal force (cf. *Gil. L. G.* § 218 R. 1572, 569 R. 1). Accordingly I cannot accept Goodwin's explanation of these indicatives any more than Mr. Bayfield's discovery. Since Goodwin's 'general conditional relative sentence' must contain a double indefiniteness, half cannot serve for the whole; and the indicative cannot be held to 'refer to one of the cases in which the event may occur as if it were the only one—' which, in view of *M. T.* §§ 24, 25, is simply making a difficulty by going beyond the record. (The same objection applies to *M. T.* § 155, after 56, 57.) And there is no such thing as a 'timeless' tense, neither definite nor indefinite: a present tense may refer to the single, immediate present; or it may refer to the general present, true as a principle at any individual point for repeated or possible acts of the same or of different persons. The tense is present, because the repetition or possibility is asserted only as a characteristic of present time: in past or future it may not hold good. It is timeless only as being general or indefinite by applying to the acts of different persons, which implies more indefiniteness than different acts of the same person.

The indicative of a purely descriptive clause in Latin oratio obliqua is not in point, as the Latin regularly uses the indicative in general or indefinite sentences, but the Latin present subjunctive may certainly refer to a present act with no more of indefiniteness or futurity than mere verification requires. Similarly, the Greek subjunctive and optative may refer to what is now true, as will be found out later (*M. T.* §§ 92, 93, 238, 409, 458); and examples cited *M. T.* 444 will show that a Greek did use *av* + subj. for a definite future time. In any case, Mr. Bayfield has not succeeded in proving that the indicative, however it be explained, is not available for his 'indefinite' sentences.

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## ETH. NIC. V. 10, 1137 a 31—1138 a 3.

It seems to be generally agreed that this chapter is misplaced in the *textus receptus*. Mr. H. Jackson puts it at the end of the book; Ueberweg (*Hist. Phil.* vol. i. p. 147 English Transl.) inserts it (preceded by chapter 9 §§ 14—17, 1137a 4—30) after chapter 8, *i.e.* after *συγγνωμονικά* 1136 a 9. The reasons for preferring Ueberweg's rearrangement are (1) that the constructive treatment of Justice becomes continuous, and the *ἀπορίας* contained in chapters 9 and 11 of the *textus receptus* form an appendix to the book: (2) that the remarks on *ἐπίεικεια* follow closely on the discussion contained in chapter 8. A comparison of *Rhet.* i. 13 makes it probable that they ought to follow even more closely than they do in Ueberweg's rearrangement—*i.e.* that chapter 9 §§ 14—17 ought not to intervene between the end of chapter 8 and the beginning of chapter 10, but be otherwise disposed of—I do not venture to suggest how. In *Rhet.* i. 13 the discussion of *ἐπίεικεια* arises immediately out of a discussion, closely resembling that in *Eth. Nic.* v. 8, of the various degrees of guilt attaching to the *βλάβαι* which come before the courts of justice. If, as seems probable, the writer of *Eth. Nic.* v. 8 had *Rhet.* i. 13 before him, or in his recollection, when he wrote, he would naturally go immediately on from *συγγνωμονικά* (1136 a 9) to the discussion of *ἐπίεικεια*.

Ueberweg accounts for the disorder in the *textus receptus* of the last three chapters of *Eth. Nic.* v. by the misplacement of the leaves in an archetype MS.

It may be only an accidental coincidence—but it seems worth noticing in connexion with this hypothesis of misplaced leaves—that the mass of text from 1176 a 11 to 1177 a 30 (*Eth. Nic.* x. ch. 5 § 9—ch. 7 § 4), omitted by the Laurentian K<sup>b</sup> is twice as large as that contained in the chapter on

*ἐπίεικεια*, v. 10; twice as large as that contained in v. 11; and equal to that intervening in the *textus receptus* between the end of chapter 8 (1136 a 9) and the beginning of the chapter on *ἐπίεικεια*, chapter 10. There are 88 Bekker's lines in the passage (1176 a 11—1177 a 30) omitted by K<sup>b</sup>; 43 in the chapter on *ἐπίεικεια*; 43 in the following chapter v. 11; and 87 from the end of v. 8 to the beginning of v. 10.

The lacuna in K<sup>b</sup> was probably caused by the absence of two leaves (each containing about 43 Bekker's lines) from the ancient manuscript of which K<sup>b</sup> is a transcript. Fol. 121<sup>r</sup> in K<sup>b</sup> ends with *τὰ γὰρ αὐτὰ τοῖς* (1176 a 11) and fol. 121<sup>v</sup> (the other side of the same leaf) begins with *μὲν κεχορηγμένων ὁ μὲν* (1177 a 30), the lacuna not being indicated in any way by the scribe, who, it would seem, was unconscious of its existence.

On the other hand it would be going too far if we were to say that the disorder in the *textus receptus* of v. 9—11 was probably caused by the misplacement of archetype leaves containing each about 43 Bekker's lines. The 'disorder' to be explained by the hypothesis is, after all, not a definite indisputable fact like the lacuna in K<sup>b</sup>. At any rate it would be satisfactory, before attaching much importance to the quantitative relation subsisting between the lacuna in K<sup>b</sup> and certain passages in v. 9—11, to be able to point to other cases of 'disorder' in the *Eth. Nic.* which could be explained by the hypothesis of an archetype leaf of 43 Bekker's lines. I confess that as yet I have not found any such cases. The space intervening between v. 4, 12 (1132b 9) and v. 5, 9 (1133, a 14), to which I turned first, does not seem to have anything to do with an archetype leaf of 43 lines.

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THE AGAMEMNON OF AESCHYLUS, With an Introduction, Commentary and Translation by A. W. VERRALL. 308 pages. Macmillan and Co. 12s.

If Dr. Verrall can only curb the importunity of his inventive genius, he may yet produce a valuable edition of Aeschylus. He has no lack of literary appreciation, nor of sympathetic imagination. He is a trained scholar. His erudition and learning are very considerable. His power of expression

also is far beyond what is ordinarily found in commentators, and in this respect the dedication of this book to Professor Jebb is quite appropriate. His translation is terse, vivid, and by no means unreadable, notwithstanding the strangeness of many renderings. His interpretation of the great

Cassandra scene contains much that is excellent, and in explaining the Herald's speeches he puts very forcibly (although with what the late Professor Kennedy would have called 'undue exaggeration') a conception of the texture of dramatic speech (of the *τραγικὸς λόγος*) which has not yet commended itself sufficiently to the generality of scholars. Moreover, he is fully aware of the necessity of returning to the Medicean text as the basis of criticism.

But, as things are, his method is notwithstanding vitiated by pervading fallacies, and it is by these, unfortunately, that the book is likely to produce an effect. To do the writer justice, he himself disclaims any intention of laying exclusive emphasis on his own theories. He says, truly enough, that the greatness of the *Agamemnon* remains under any theory. But in urging this he speaks to as little purpose as F. A. Wolf did when he discoursed on the essential unity of the *Iliad*, or praised the perfect structure of the *Odyssey*. In both cases it is not the old and familiar, but the new and startling, that will awaken interest and create an impression.

Πῶς οὖν ἂν εἰπὼν καὶ τὰ κάληθ' ἢ τύχοι ;  
σχισθέντα δ' οὐκ εὐκρυπτα γίγνεται τάδε.

It becomes important to ask, as John Conington would have done, 'How much of what is new in this edition is also true?' (although it is not to be forgotten that even groundless paradoxes may indirectly serve the cause of truth).

Before attempting to answer this question, I desire to make one more admission in Dr. Verrall's favour. He has rightly accepted several interpretations which, although not new, have not hitherto been generally received. For the sake of brevity I must simply refer to II.—

299. *πορευτοῦ* (taken as gen. of *πορευτής*, an explanation due, if I mistake not, to Mr. H. Richards).

313. *τῶν εἰρημένων*, 'than what was bidden them' (a meaning first pointed out by M. Henri Weil, of the Collège de France, one of the most sane-minded of critical scholars).

667. *ἐξηγήσατο* (rightly defended against the emendations *ἐξηγήσατο* and *ἐξηγήσατο*).

1118. *μελαγκέρφ...μηχανήματι*, 'with her crafty weapon, her black horn.'

1329. *καὶ ταῦτ' ἐκείνων μᾶλλον οἰκτείρω πολύ*, 'And this I say is the more pitiable by far.' ... 'The murder of the poor slave may count for little beside the murder of the

great king; and vulgar opinion may esteem, as it is apt to do, the overthrow of prosperity a more tragic thing than the extinction of misery which is only just on this side of nothing. But *this*, not *that*, is truly the more pitiable case.'

Of all Mr. Verrall's notes this is the best and soundest. *O si sic omnia!*

What I have ventured to speak of as a flaw pervading the whole work may best be described through the Greek proverb, 'Avoiding smoke, he falls into the fire.' Taking occasion from the shadow of difficulty he invents some new hypothesis, which, however ingeniously put forth, is seen on closer inspection to be, not difficult, but impossible. His wit, unlike that of some amongst his compeers, cannot 'keep the roadway.' His originality is not of the right breed. It is like a fiery horse that shies at tufts of grass and runs his rider against stone walls. This remark applies both to the details of interpretation and to the criticism of the drama as a whole.

The same wrongheadedness—there is no other word for it—appears alike in dealing with the most subtle minutiae and with the principles of tragic art. The notes and appendices abound with examples of the same ingenious avoidance of the obvious, the same finding it fourteen o'clock at noon, the same '*credo quia impossibile est*' with reference to some rash invention, which are applied, in the interestingly written introduction, to the brilliant but unsatisfying justification of a hold, and hitherto unthought-of reading of the whole drama.

## I.

In dealing with language the editor's procedure rests on two habitual assumptions, which seem to play into one another but are mutually contradictory: (1) 'Such a use or meaning is *impossible*' (a familiar dictum supported with the usual wealth of verbal subtilty, but often without regard to *naturalness* of expression); (2) 'Considering how little of Greek literature is extant, why should not this form, this use, this meaning, occur here for once?' Now the '*impossibility*' is often far from evident, while the new invention, which is meant to obviate it, is often improbable in the last degree.

This editor, like some others, seems to forget that Agathon's saying about the likelihood of the unlikely is nullified if perpetually called in. New forms (such



as οἶτας, τοπάν, ταγάς, κλάβη, ἐγγονοῦσα), new derivations (γενναίως 'naturally,' σωμα-τοφθορεῖν, 'to stain by wearing,' παλαιῶς from πάλη), new punctuations, new connexions and dislocations of words, imaginary meanings supported with imaginative arguments, at once excite and balk one's curiosity at every turn. It is impossible to do more in an occasional review than to illustrate this general statement by the discussion of a very few selected instances. The reader who desires more proof will not have far to seek, if he turns to the notes themselves.

L. 15. τὸ μὴ βεβαίως βλέφαρα συμβαλεῖν ἵππῳ. This Paley renders, 'so that I cannot close my eyelids soundly in repose.' See also Goodwin's *Syntax*, new edition, § 811. He quotes *Eum.* 691 (τὸ μάδικεῖν σχήσει), *Xen. Cyr.* V. 1, 251, *Anab.* II. 3, 2.

Mr. Verrall renders, '(I am haunted by this fear) that by sleep I might close my eyes for ever.'

He takes τὸ μὴ . . . συμβαλεῖν as equivalent to μὴ συμβάλλω. Now, is this 'possible'? The commentary cites Plat. *Legg.* 943 D χρὴ πᾶσαν ἐπιφέροντα δίκην ἀνδρὶ πάντ' ἀνδρα φοβέσθαι τὸ μὴ ἐπενεγκεῖν ψευδῇ τιμωρίαν. But here, as in the passages quoted by Goodwin, the meaning includes prevention: 'ought to entertain a sense of fear that should withhold him from imposing a false punishment.' Mr. Verrall's rendering, 'should always have before him the fear of inflicting a wrong penalty,' though it might pass as a free translation, does not truly convey the syntax of the passage. The ordinary view, as given by Paley, &c., is rejected (1) because 'τὸ . . . ἵππῳ is then worse than superfluous, and the weakest word in it (ἵππῳ) has the place of emphasis.' The place of emphasis in a senarius is not the last foot but the first. In this very speech, are δίκην (3), βροτοῖς (5), ἔχω (12), δοκῶ (16), particularly strong or emphatic words? And even feeble tautology is more in keeping with the rustic character of the man than the condensed although cumbrous witticism with which Dr. Verrall charges him. But it would be better to reject the verse than to break up the continuity of a phrase which hangs so naturally together as βλέφαρα συμβαλεῖν ἵππῳ, and so to set in opposition, *sans façon*, the literal and metaphorical 'slumber.'

L. 49-51. τρόπον αἰγυπῶν, κ.τ.λ. 'Like vultures, who, vexed by boys in the supreme solitudes where they nest, wheel round and round.'

In putting forth his new interpretation here Mr. Verrall does not sufficiently con-

sider its effect on what may be called the rhetorical as distinguished from the metrical rhythm. By separating ἵππῳ λέγων as a generally descriptive parenthesis from στροφοδινούνται, he checks what a recent popular writer might call the 'crescendoing climax' of a fine passage. That seems to be a minor consideration with our editor. Mr. Housman, whose striking and suggestive article in *Journal of Philology*, xvi. 32, has evidently a peculiar fascination for him, has made him discontented with the received version, and his invention is set to work accordingly. 'If ἵππῳ λέγων is correct, the genitive must, as Mr. Housman says, be of the partitive kind. But why not? No one would demur to Ὀρόπιοι ναίωνον (or εἰσὶν) ἔσχατοι τῆς Βοιωτίας, or to a description of the Athena of the Acropolis as ἡ ὑπάρη οὔσα ἱερῶν, *she whose sanctuary is highest*, literally, *she who is highest among sanctuaries*, &c. Now the former of these two phrases, even if we accept it, is not quite parallel, and the latter is a purely imaginary expression. The new view of ἵππῳ is supported by an equally novel construction of ἐκπατρίως. The word is explained, with Hesychius, by ἔξω πατρῶν, which is assumed to mean 'away from the haunts of men.' And this is no doubt admissible. But it is construed, by hypallage, with ἀλγεσι. 'The word applies properly to the birds themselves, but is transferred to their feelings (ἀλγη) by a usage in which Greek poetry is particularly bold.' It is perhaps vain to urge that the boldness is increased by the new meaning given to παίδων, which makes it doubtful whether the vultures or the boys are 'out of the way.' Has Dr. Verrall thought of a somewhat easier hypallage—'grief inflicted by truant boys'?

This brings us to what seems to me the veriest 'shadow of smoke,' Dr. Verrall's difficulty about παίδων. It is based first of all on one of those absolute minute distinctions in which verbal scholarship has delighted from the time of Prodicus:—'παῖς does not mean "offspring," but "a young human being."' Does Dr. Verrall really contend that παῖς never implies the filial relation, with all the tenderness which it involves—that, for example, in *Soph. Ant.*, 1182, κλύονσα παίδος means 'having heard about the young man'? Then are human attributes nowhere transferred to the lower animals in Greek poetry? Or is δέμνιον (as in *δελμιοτήρη* here) the κύριον ὄνομα for a bird's nest? So much for the 'smoke'; now for a touch of the 'fire.' Taking Dr. Verrall's interpretation of ἐκπατρίως and

ὑπατοι—are not these mischievous ‘young human beings’ as much out of place in those ‘supreme solitudes’ as a chorus of Lemnians would be in the *Philoctetes* of Sophocles? (I ought in fairness to say that my own attempt at an interpretation of the passage is given in the *American Journal of Philology*, I. 4.)

L. 498 foll. κήρυκ' ἀπ' ἀκτῆς, κ.τ.λ.

Here Mr. Housman again acts the jackal to Dr. Verrall, by suggesting that the cloud of dust is not raised by the Herald at all, but by the crew of Agamemnon's ship, who in the distance are escorting him, and are mistaken by the coryphaeus for the returning army. This ‘means something decisive, either victory or defeat.’ ‘Not the crew of Agamemnon's vessel only,’ says Dr. Verrall in effect, ‘but the faction of Aegisthus, who, under the pretence of a guard of honour, are taking care that there shall be no rescue.’ Thus the passage is twisted to support his main theory (see below).

The ‘difficulty’ lies in ὥς (ὥς οὐκ ἀναυδος, κ.τ.λ.).

‘The conventional answers may be divided thus’ (says Dr. Verrall): ‘(1) the dust is that which the herald raises; this shows his haste and therefore the importance of his news; (2) the dust and mud are upon the garments of the herald (the mud being on his shoes and the garments on his clothes they are “neighbours” or “contiguous”); they show that he has come a long way and so suggest that he has come from Troy.’ (Dr. Verrall calls this ‘Paley's explanation’.) ‘But neither of these is tolerable.’

Although Dr. Verrall says ‘the riddle of this passage awaits solution,’ I venture to repeat the answer to it which I gave in 1880:—

‘Bishop Blomfield was I believe the first who suggested that these words applied not to a cloud of dust raised by the herald and his companions (cf. *S. c. T.* 81, 2, *ib.* 494), but to the dust and mud upon his clothes. It was perhaps natural that an English scholar should be reminded of Sir Walter Blount,

“Marked with the variation of each soil

Between that Holmedon and this seat of ours,”

but it is strange that others should not have perceived the inappropriateness of such a remark as applied to the herald who is seen approaching from the neighbouring shore (ἀπ' ἀκτῆς), where he has arrived by crossing the Aegean from Troy.’ (Do clothes con-

tract dust on shipboard?) ‘The dust raised by his approach (perhaps not unaccompanied) at once shows his haste as the bringer of important tidings, and also proves that he is a real solid human being, and not a voiceless phantom or imponderable element, like the light which brought the earlier message.’—(*American Journal of Philology*, I. 4, p. 434.)

Dr. Verrall's treatment of the words κάσις πηλοῦ ξύνουρος is extremely characteristic. He has elsewhere, if I mistake not, said with perfect truth that an Athenian audience cared little about the exact topography of neighbouring countries. But here, in controverting Mr. Housman's very natural remark that the words are ‘mere ornament, like αἰόλην πυρὸς κάσιν’ of *Sept.* 481, he has recourse to the testimony of a recent traveller, Colonel Mure of Caldwell, who says that ‘the streams in the eastern part of the plain are all drunk up by the thirsty soil,’ but that ‘at the south-western extremity, near the sea, there is a large number of copious springs, which make this part of the country a *marsh* or *morass*.’ Then he continues, ‘It is a reasonable conclusion that the brother and sister whose lands lie side by side, the *Dust* and the *Mire*, is simply an ancient and traditional description of the plain of *Argolis*, parched in its eastern part, drenched in its western. The speakers are looking from Argos eastwards towards the sea, across the waterless region; and it is therefore the *Sister*, the *Dust*, which tells them that a large body of men is approaching from the port.’

I am not concerned to controvert this reasoning, which makes no difference to the general drift of the passage. But is the reader satisfied? If so, there is no more to say.

L. 816. ἵππων νεοσσός ‘may perhaps allude distantly (!) to the stratagem of the wooden horse; but . . . it is possible, I think probable, that both the *horae* here and the *lion* of v. 878 are emblematic animals, connected with *Argolis* and its people by some heraldic (or totemistic?) tradition.’

The ‘avoidance of the obvious’ is tolerably striking here, but it is ‘poor and single business to compare’ with the treatment of πῦρ καὶ θάλασσα in l. 656, or of εἰμάτων βαφάς in 951. Dr. Verrall out-Hermann's Hermann in punning upon βαφί. In Appendix O, wherein these symbolic meanings are developed, his genius fairly carries him away, and he ‘cannot avoid’ conclusions, into which few of his readers, after cool reflection, will be able to follow him.

I have no room for the further discussion

of single passages. I can only indicate my inability to believe that in 1438 Hermann's difficulty about the article is a sufficient reason for making the corpse of Agamemnon, instead of the living Aegisthus, Clytemnestra's 'shield,' or that *Ἀγδας γένεθλον* (905) conveys a sarcasm, or that *θάρος ἐκούσιον* (794) means the 'willing wanton,' Helen, or that *δείγμα προστατήριον* means an 'advertisement' as expounded in Appendix S, or indeed in many other minor articles of Dr. Verrall's belief. I turn now to the more general aspect of the drama.

## II.

Dr. Verrall's peculiar theory of the plot of the *Agamemnon* rests principally on two points (a) the foreshortening of the action, which appears to him excessive in the ordinary or 'Byzantine' view, and (b) the fact that there is a line or two here and there in the play which can with difficulty be assigned to any of the usually recognised *dramatis personae*. The latter observation he has subsequently connected with what Pollux says on *παροχήρημα* (*C. R.* vol. iv. p. 3) (Cf. Liddell and Scott, *s.v.*)

(a) Dr. Verrall has recently observed (*C. R.* vol. iv. p. 224) that in matters of stage management we are thrown back upon the evidence of the plays themselves. The remark is so valuable that we can afford to wait for the 'original' developments which are pretty sure to follow it. Yet before finally discarding tradition it may be well to listen to Dio Chrysostom, who had a wider command of the Attic theatre than we can have. In defending Aeschylus for frankly permitting an improbability which Euripides called attention to by trying to explain it away, he says (*Or.* lii.) *εἰ μὲν ἔδυναντο πάσας διαφεύγειν τὰς ἀλογίας ἐν ταῖς τραγωδίαις, ἴσως ἂν εἶχε λόγον μηδὲ τοῦτο παρὰ πῦλαι· νῦν δὲ πολλὰκις ἐν μιᾷ ἡμέρᾳ παραγινόμενοι ποιοῦσι τοὺς κήρυκας πλείονων ἡμερῶν ὁδόν.*

And we may take notice of the fact that Aristotle, in recording the rough generalization which became stereotyped as the 'Unity of Time' (although it is doubted by some critics whether he is not merely speaking of the time occupied in the performance of a play), has qualified it with the addition that in the earlier drama there was in this as well as in other respects a certain Epic breadth of treatment. In editing Sophocles some years ago, I ventured to apply this latter observation to the *Antigone*, and to hint

moreover that a 'Time-Analysis' of other Greek Plays might yield unexpected results. The following sentences are here in point:—

'Between night and morning there has been time for the following events:—the burial of Eteocles with military honours; the proclamation which reaches the ears of Antigone; her act in sprinkling the dust and keeping the wild beasts and dogs from the dead; the setting of the watch by Creon; the summoning of the elders, while it is still early morning—for the discovery of the act by the first day watch is still recent when the *φύλαξ* comes.'

'...When the sun has hardly touched the body of Polynices—supposing him to have been slain the previous night—it is already in a state of decomposition (l. 409 ff.).

'...Creon's authority is not six hours old, and yet he speaks of certain mutterings of secret disaffection, which he has long since heard (289 ff.).

'The word *τότε* in ll. 391, 480 implies something more than the space between morning and mid-day.<sup>1</sup> And it may be observed in passing that the storm which filled the sky has not for a moment interrupted the action on the stage, which is in the open air..... When these points are considered, it will not seem strange that while for the most part such vague words of time as *ἀπρίως*, *πάλαι*, *τότε*, are employed, as elsewhere in Tragedy, Teiresias in denouncing the catastrophe which is imminent should use the phrase "Not many days hence," or that he should speak of the effect which Creon's action has produced in distant cities.' Soph. vol. i. (second edition 1879, pp. 454—5, see also first edition 1871, pp. 398—9).

To put the question now with immediate reference to Aeschylus:—Do we find that he was compelled by the expectation of his audience to confine himself within the limits of an action that could be distinctly thought of as taking place in the course of a single revolution of the Sun? The interval which divides the first scene of the *Eumenides* from the rest of the play has been ruled out, as not in evidence. That is not quite fair. The absence of the Chorus no doubt makes some difference. But the assumption of such a license in any case throws an instructive light on the freedom of stage-convention generally with respect to time. And although this is an extreme instance, it is by no means unusual that many things should be supposed to happen between the Prologos and the Parodos. In the

<sup>1</sup> Cp. Aesch. *Ag.* 537 ff., 1372, *Cho.* 973 ff.

*Oedipus Rex* the summons for which Oedipus gives order is obeyed the moment he has spoken his command. The case of the *Antigone* has been noticed above. In the *Ajax* the exit of Odysseus is immediately followed by the entrance of those who have been excited by the report which he takes with him in leaving the stage. Now if in the *Eumenides* months or years might elapse between the exordium and what follows it, why may not the action of several days be silently assumed elsewhere between one episode and the next? I say 'silently,' because the interval is of course not thought of. In the continuity of the idealized action the interruption of darkness and repose is eliminated, together with many other irrelevancies of actual life, by a tacit agreement between the poet and his audience. The skill of the playwright generally veils such breaks by using vague marks of time, such as *πάλαι, τότε, αὐτίκα*—but not *always*. And it may be instructive to note some cases in which Aeschylus has not done so.

(1) When Orestes knocks at the palace gate in the *Choëphorae*, night is approaching (*Cho.* 660). He and Pylades are received and entertained, Aegisthus is sent for and is killed. Clytemnestra laments over him and is also killed. Then, while Orestes makes an elaborate defence, the web in which Agamemnon was entangled is spread out that the *Sun* may see it (*Cho.* 985). Is it not evident here that the poet, relying upon the strong impressions that have intervened, takes for granted that his audience have forgotten the approach of darkness which happened to suit the feeling of the previous scene? Nor is this all. Orestes afterwards (*Cho.* 1034) declares that he is setting out for Delphi, and the Erinyes chase him thither. It might add to the horror of this if it were supposed to take place at or after nightfall. That would be a strange moment for beginning a journey. But no such thought is present either to the poet or the spectators, who are too much absorbed in the scene before them to compare it critically with what precedes or follows.

(2) Similarly, in the *Suppliants*, when the ship that brings Aegyptus' sons is seen, Danaüs consoles his daughters by telling them that the landing cannot be effected late in the evening (*Supp.* 769). Within 100 lines afterwards (*Supp.* 842) the Herald comes, and no contradiction is hinted as arising between this and that.

(3) In such a drama as the *Prometheus* one does not look for marks of time. Yet were

the play examined from this point of view, it would be found (1) that the alternation of day and night is one of the elements of the Titan's threatened suffering (*Prom.* 23); (2) that the effects of this are manifest in his appearance when Io visits him (*Prom.* 563); (3) that he himself who foresees all things anticipates a long sojourn in that joyless glen (*Prom.* 93). It does not follow that the spectator thinks of time as an element of the action at all. But he does not positively conceive of the whole action as occurring 'within one revolution of the sun.'

The difficulty that is made about Agamemnon's crossing the Aegean is thus reduced to very thin smoke indeed. 'But if the night was stormy, how could the beacon-light be seen?' My contention is that the herald need not be thinking of the night just past; but if he were, the contradiction would not be felt, any more than in the *Antigone* the dust-storm which saddens all the sky interrupts the colloquy between the Elders and Creon. No 'law of storms' was known to Aeschylus or his hearers by which the weather at Lemnos or Athos could be conjectured from a squall in the Cyclades. Nor is it likely that the spectator who is engrossed in the description of the tempest is expected to think at the same moment of the fire-signals.

There are two places in the *Agamemnon* which may be adduced to illustrate the *systole* and *diastole* which belong to the ideal management of time in Tragedy. Clytemnestra at l. 587 clearly speaks of the beacon-message as remote in time. (It is not the word *πάλαι* but the whole tenor of the language that conveys this meaning.) On the other hand Agamemnon speaks of the burning of Troy as if he had just seen it, l. 818:

καπνῷ δ' ἀλοῦσα νῦν ἔτ' εὖσημος πόλις.

As Nauplius has been referred to, it may be worth while to notice a similar touch in Lycophron 384, where the men whom he inveigled are said to have been 'heavy-headed' after their revel at Troy. How long had they been in crossing the Aegean? Or did they sail, like Plato's mariners, *πίνοντες καὶ εὐωχοῦντες εἰς μάλα*?—As to the leaping of the light from Athos to Macistus, the question of its actual possibility may be left with that of the shadow of Athos falling across the Lemnian cow, on which Mr. Tozer judiciously remarks:—

'The thing is an impossibility; but it is



not difficult to conjecture how the idea arose. . . . At one period of the summer the sun is seen from this part of Lemnos to set behind Athos. . . . This must be a striking sight, and one that would appeal to the imagination. In these facts we have the data from which the belief may have arisen. The desire of completeness, which is characteristic of the human mind, would readily supply what was wanting to amplify the fable' (*Islands of the Aegean*, p. 248).

The imposing height of Mount Athos (6500ft.) and of Macistus (Mount Dirphe in Euboea) would on the same principle suffice to supply grounds for a belief in the other marvel that would be strong enough for purposes of stage illusion. And if Time may be foreshortened why not Space likewise? On the whole, it seems to me that the difficulty raised by Dr. Verrall is no difficulty, simply because the *Agamemnon* is not a story but a play, in which the *nexus* required is of a different kind. M. Francisque Sarcey's answer to the criticism of Aristotle and Voltaire on the *Oedipus Rex*, that *Oedipus could not have remained so long in ignorance of what was reported about Laius' death*, applies to many such misunderstandings: 'If this could not be supposed, we could have had no play, and the play is excellent.'

But if the difficulty is slight, the theory by which Dr. Verrall seeks to remove it lands us in a much more serious difficulty. In all the other plays of Aeschylus the setting forth of the situation in the prologos and parodos is marked by the most luminous simplicity. In the *Agamemnon*, as the first play of a trilogy, one would expect the exposition to be more than usually straightforward and clear. And it is very full and clear according to the ordinary view. The beacon announces to Agamemnon's queen that Troy is taken. The watchman darkly hints at something wrong—whereon those who knew the outline of the story may think of Aegisthus. Before the entry of the Chorus, Clytemnestra has already caused sacrifices to be offered throughout the city in honour of the event. The success of the army, for which this occasions hope, recalls the doubtful omen at their setting forth, and the sacrifice of Iphigenia. Then Clytemnestra enters and confirms the news. Thus the groundwork of the action is sufficiently laid.

But according to Mr. Verrall, the Athenian spectator was expected to read between the lines, to go behind the watchman who is deceived, and Clytemnestra the

deceiver, and to foresee the development of a most intricate plot. The mere name of Mons Arachnaeus, the 'Spider Mountain,' is supposed to be enough to suggest to persons, who as we have seen were careless of topography, the nature of a district peculiarly well suited to be the lurking-place of a seditious band. The mention of the beacon, recalling the very different fraud of Nauplius, would raise the suspicion of a ruse, which the incredible story of the queen would turn to certainty. Not the taking of Troy, but the landing of Agamemnon and the march of Aegisthus on the city would be immediately inferred by the keen-witted Athenian audience, who would recognize accordingly in the 'conspiracy of sea and fire' an allusion to the plot arranged between the *deep* woman and the beacon-lighting man.

The obscurity of such an opening, in which it may be fairly said that mystification takes the place of exposition, is really without a parallel in dramatic literature. But it is more akin to the subtle ingenuity of Ford or Webster than to the simplicity of Greek tragedy. And if all this were implicit in the opening, it would be evolved in the *dénouement*. But no such condition is fulfilled by the occurrence here and there of a few hesitating words, or the doubtful reading of 1644 ἀλλὰ σὺν γυνή, nor by the sudden appearance, which is required in any case, of Aegisthus with his body-guard.

(b) This leads us to the other limb of Dr. Verrall's theory, viz. his innovation in assigning speeches to conspirators in attendance on Clytemnestra, or to a soldier of Aegisthus' guard.

That in the plays of Aeschylus at certain crises the stage is crowded with supernumeraries, is an important fact, which the mere reader is apt to lose sight of. The attendants of the Danaïdes, the Cadmean citizens whom Eteocles addresses, the guards of Aegisthus, the πρόποροι in the *Eumenides*, with others who take part in the ceremonial there, are essential to the effect which he produces, in so far as this is spectacular and consists in outward magnificence (δῆμις). But nothing of this kind interferes with the parsimonious simplicity of the dialogue, in which even the second actor is as yet very sparingly employed. If it is proposed to give certain lines to one or other of the Choreutae, I have nothing to object. The dispute over the death-shriek (*Agam.* 1347 foll.) clearly shows that the chorus of the *Agamemnon* are not unanimous. Their action is hindered

(as it must be if the action is to proceed) not only by the feebleness of age or the fatal spell on Cassandra, but also by the want of loyalty in the last two speakers (ll. 1365—8). Timidity, the habit of submission and of assent, distrust of one another, may readily come out at moments in the evolution of the plot. And one of them may endorse Clytemnestra's declaration of her innocence (*Ag.* 618), and another may pray for the good of the Argive State (362 foll., 506—7) without being involved in any profound intrigue with Aegisthus and Clytemnestra. As for lines 1522—3:—

οὐτ' ἀνελεύθερον οἶμαι θάνατον  
τῷδε γενέσθαι,

if they are to be retained at all, they should be made part of the speech of Clytemnestra with the simple change of οὐδ' for οὐτ'. Most certainly at this moment it would be quite intolerable for any third party (such as 'one of the Conspirators') to intervene and break the solemn altercation.

But, it is objected, the πρόπομποι in the *Eumenides*, and possibly the attendants in the *Suppliants* have lines allotted to them. The latter requires proof. And in either case the exceptional treatment belongs not to the dialogue but to the choral business. It essentially forms part of the spectacular and lyrical effect. One scruple remains unremoved. Pollux (*Onom.* iv. c. 15) distinguishes παραχρήγημα from παρασκήνιον, as the introduction, not of an additional chorus, but of a fourth actor, and adds,

'they say this was done in the *Agamemnon* of Aeschylus.' But in which of the places, to which Mr. Verrall points, are these three actors already on the stage? The distinction drawn by Pollux lacks confirmation, and his reference to Aeschylus is not made at first hand.

Quotations and references in ancient writers are often puzzling. The opening of the *Choëphores* is quoted in Aristophanes as the beginning of the *Oresteia*. May not Pollux, in speaking of the *Agamemnon*, be thinking of the whole trilogy; and may not his remark refer to the exceptional treatment of the part of Pylades?

Dr. Verrall has very unusual powers, he is a clever writer, and he is genuinely in love with his subject. His influence is supported by the prestige of a great institution, whose services in the cause of Greek letters the whole world values. But it is the more necessary that the eccentric quality of his work should be honestly characterized, ὡς ὅσῳ ἂν ἐρρωμενέστερον ᾖ, τοσούτῳ πλείω κακὰ ἐργασόμενον.

One merit of his edition of Aeschylus must in conclusion be gratefully acknowledged. It is no small comfort to have at last issuing from an English press a text of the poet diverging so seldom from the Medicean. This advantage would be enhanced if such divergences as do occur were more distinctly noted—e.g. 429 \*πειθήμονες, 463 \*συνγκότων, 720\* οἶτας, 791 \*ἔπη κεύσω, 1076\* κάρτα, ναί.

LEWIS CAMPBELL.

#### PLUTARCH'S MORALIA.

*Plutarchi Chaeronensis Moralia. Recognovit*  
GREGORIUS N. BERNARDAKIS. Vol. II  
Lipsiae, Teubner, 1889. 3 Mk.

THIS volume, being the second of the Work noticed in Vol. iii p. 35 f, contains—besides the five spurious compositions, the 'apophthegms of kings and great commanders,' 'Laconic apophthegms,' 'Laconic laws,' 'the Greek and Roman parallels,' 'apophthegms of Spartan women'—the following treatises:—'concerning the virtues of women,' 'the Roman questions,' 'the Greek questions,' 'on the fortune of the Romans,' 'of the fortune or valour of Alexander the Great,' 'whether the Athen-

ians were more renowned for their warlike achievements or their learning,' and the theosophical essay on Isis and Osiris. The notes on the text are somewhat scantier than those in the former volume, in which the editor's work was considerably lightened by the labours of his predecessor R. Hercher. There is no attempt at an *apparatus criticus*, which is reserved for the promised larger edition. Until the appearance of this, it is premature to pronounce an opinion on the editor's qualifications as a textual critic: we must take on trust for the present the results which he offers us of his collation of MSS. There is so far a disadvantage in issuing the smaller edition in advance of the larger.

M. Bernardakis has therefore some reason to complain of the discourteous comment on his labours by the celebrated Professor Wilamowitz Möllendorff of Göttingen in the *commentariolum grammaticum* which accompanies the *Index Scholarum* of his University for the summer session of 1889. The Professor's critical examination of a long passage from Erotian's *Lexicon Hippocrateum* leads him incidentally to a comparison of that writer's long periods with those of Plutarch, and he goes out of his way to notice a *bella res*, as he phrases it, in connection with Plutarch. In the treatise *περί ἀρετῆς καὶ κακίας* Plutarch ch. i. quotes a line from Homer and in the next chapter a verse from the *Laocoon* (not, as the writer gives it, the *Antenoridae*) of Sophocles. Hercher had referred to Nauck's *fragmenta tragicorum* for both quotations *fraudis in hexametro tragico nihil odoratus*. Bernardakis has unfortunately repeated the error, placing too much confidence in Hercher to think it worth while to verify his references. Several other instances might have been adduced of similar negligence, e.g. p. 60 F, where *ὑπερόπτος* is given by both as Wyttenbach's reading instead of *ὑπόπτος*. But, says our Editor, *pusilli animi est talia premere et castigare*; we will therefore not expose ourselves to the charge, though we are free to confess that our confidence is shaken in an editor who omits to verify his references. However, Möllendorff professes that he should not have taken notice of this slip, but for the undeserved praise which has been bestowed in some quarters upon the *mercennaria opera*, *quam ille in provincia collocavit per Hercheri mortem deserta*; and he continues thus: *Hercle aliud est recensere librum, aliud emendatirunculas aliquot excogitare quamvis elegantes et hiatus pernumerare. Bernardaces quid ipse possit, in proximis demum tomis aestimari poterit; unum iam nunc constat, fundamentum recensionis non esse iactum, atque vehementissime optandum est, ut is qui indefesso studio, prospero successu, summa modestia viam ad codices Plutarcheos et cognoscendos et aestimandos aperuit, ab aemulo parum liberaliter virtuti et gloriae suae detractante ne se patiatur deterri — Maximilianum Trevium dico* (A list of the writings of Treu on the subject is given in the *Class. Rev.* vol. iii p. 36 note 1). Bernardakis after indignantly repudiating the notion of his *opera* being *mercennaria*, if by that is meant a speculation *quaestus causa*, dwells on the trying circumstances under which he pursued his task—difficulties which, he ventures

to assert, the Göttingen Professor would never have faced. He then appeals to the preface of his first Volume in disproof of the charge which his antagonist brings against him of wantonly depreciating the labours of Treu. He has said nothing against that scholar, the truth of which cannot be demonstrated. The fact is that Wilamowitz-Möllendorff is not such an *idoneus index* as he thinks himself. We have only to look at his comments on the passage from Erotian, which he has undertaken to amend, to convince ourselves of this. Bernardakis then, after passing a trenchant criticism on the suggested emendations of this obscure writer, in order to prove the Professor's *summa graeci sermonis imperitia*, concludes by saying that he might have spared himself the trouble, if he had referred to the *Index Schol. Gott.* 1884 where the Professor proposes to substitute the optative *προσπίπτει* (*sic*) for the indicative *προσπίπτει*. After this every one must allow *Udalricum de Wilamowitz-Möllendorff illotis manibus scriptores graecos attricare*.

Such is Bernardakis's spirited vindication of himself against an unmerited attack. The director of the gymnasium at Mitylene may hold his own against any German Professor in knowledge of Greek, but his Latinity certainly leaves something to be desired: such slips as *non ipso auctori deberi, liber quo error insit, textus emendatio ipsius scriptoris sermoni innitenda est* are unbecoming a Head Master according to English notions.

*Studia critica in Plutarchi Moralia. Scripsit*  
SOPUS CHR. LARSEN. Hauniae: 1889. In  
Libraria Hagerupiana. 3 Mk. 50.

This is a dissertation, which has obtained for its author the degree of Doctor of Philosophy. In the preface he has some sensible remarks on the MSS of Plutarch: he differs from Bernardakis in his estimate of the Paris *D*, some of the apparently good readings of which he regards as conjectural emendations and interpolations. Such was the opinion of Dübner also.

He attempts to account for the unsatisfactory condition of the existing MSS of the *Moralia* by supposing that the originals from which they were transcribed were written not on parchment but on paper: hence the number of *lacunae*, which can never be restored. The rest of the dissertation is taken up with critical notes on various passages from the treatises contained in the first volume of the Teubner edition.

Our limits prevent us from making more than a general statement, that some of the corrections the writer proposes carry conviction with them, and must be accepted by

future editors, while nearly all show great ingenuity and an intimate knowledge of the language of Plutarch. His criticism both of Hercher and of Bernardakis is very just.

H. A. HOLDEN.

#### A PLAUTINE PALIMPSEST OF THE AMBROSIAN LIBRARY.

*T. Macci Plauti Fabularum Reliquiae Ambrosianae*, by GULIELMUS STUEMUND (Berlin, Weidmann, 1889). 70 Mk.

THE present year will be memorable in the annals of Plautine criticism by the publication of a work which Plautine scholars have been eagerly expecting during a quarter of a century. Hitherto the *Codex Ambrosianus*—a palimpsest of the Ambrosian Library at Milan, containing, beneath a roughly executed MS. of parts of the Old Testament, a MS. of Plautus of the fourth or even the third century—has been in a certain sense the *peculium* of one man. The late Professor Studemund devoted the main energy of his life to deciphering the sadly mutilated and obliterated text, and it has been generally recognized among Plautine scholars that he had acquired a special skill in reading it. Others have no doubt published their readings of parts; so old a MS.—perhaps the very oldest specimen in existence of any Latin author—could not fail to attract attention: and as early as 1815 Cardinal Mai published his *M. Aclii Plauti fragmenta inedita*. Mai was followed by Ritschl, Schwarzmann and Geppert, and in recent years by Loewe. But the *Apographon* of Studemund has two advantages over the work of these scholars; firstly it is the only complete collation of the whole MS.; secondly it comes later and has been drawn up with full knowledge of what previous collators have read or believed themselves to have read in it.

The *Apographon* is not a mere facsimile of the palimpsest, such as it would have been easy to produce by the aid of photography, but which would have been of comparatively little value: for to the ordinary scholar this MS. is illegible, as the single page of facsimile (from Wattenbach-Zangemeister) appended to the present volume shows. The *Apographon* presents us with all that Studemund was himself able to read, in the light of his intimate knowledge of the MS. as a whole; the results of his indefatigable labours in interpreting the riddle which each page offers are here made public property. Each

letter has been made the subject of special study, and an elaborate system of signs shows with the utmost clearness what is legible, what is partially legible, and what is illegible.<sup>1</sup> On the occasion of a recent visit to Berlin I enjoyed the privilege of inspecting Studemund's MS., on the basis of which 'copy' was prepared for the printer. It is evident at a glance that incredible pains have been bestowed upon the work; every page is covered with notes and comments, in which difficult passages are discussed and the results of an examination of the readings of other scholars (published while the *Apographon* was in progress<sup>2</sup>) are recorded with the most conscientious care. But what is of even greater interest is the evidence which these pages afford that Studemund was not concerned to read *more* than others; he did not give the rein to his imagination or allow the wish to be father to the thought. On the contrary he appears to have imposed upon himself the most severe restraint, and to have fixed his mind upon determining with all possible definiteness and finality what is to be recovered from a study of the palimpsest and what is lost for ever.

His collation will thus command the confidence of scholars. Any one who collates hereafter will have in Studemund's work a firm basis of operations. But it is a great question whether anything further can be gleaned. It is hardly likely that any one will approach the task with Studemund's knowledge and perseverance; moreover the effects of time and of the severe tests to which the MS. has been submitted have rendered it less legible than it was fifty years ago. One hears—almost with a sigh of

<sup>1</sup> See the specimen page forwarded by Messrs. Nutt with the April No. of the *Classical Review*.

<sup>2</sup> The readings of Geppert (published in his *Plautinische Studien* I., II.) and those of Loewe (published in the *Analecta Plautina* by him, in the editions of the *Epidicus* and *Mercator* by Ritschl's successors, in the *Miles* and the *Rheinisches Museum* by Ribbeck) have all been compared with the original. A very valuable feature of Studemund's collation is that he frequently appends notes stating what cannot have stood in the MS. That Studemund owed a good deal to the labours of his predecessors—especially of Loewe—is highly probable.



relief—that it is falling to pieces. From the ashes of the palimpsest arises the phoenix of the *Apographon*—a splendid substitute, which no Plautine scholar can afford to neglect and which must find a place in every classical library.

For the publication of this invaluable work we are indebted to Professor Oskar Seyffert, whose name is with characteristic modesty appended to only two notes, but who undertook the task of completing and issuing the *Apographon* after the death of his friend last autumn. More than half of the elaborate *Prooemium*, which supplements the collation by a number of important facts, and nearly the whole of the *Index Orthographicus*, a valuable addition running to twenty-five quarto pages, are Dr. Seyffert's work. The work of the editor was commenced under the direction of Studemund, as he lay on his death-bed, and has been faithfully completed within some eight months of his decease.

The question presents itself: Why did Studemund so long delay the publication of this much needed work? He began his collation in the year 1864 and part of it was in type as early as 1866. The answer must be found partly in the character of the man, who was never willing to publish anything until he had satisfied himself that absolutely every means of securing accuracy had been exhausted; he repeatedly visited Milan in order to test his readings by a comparison with the original and with the readings of other scholars. Partly too the elaborate character of the work accounts for the delay; to carry out consistently through 251 leaves of the MS. a system of signs indicating the precise degree of legibility of each word and letter is no light task. Again the scheme of writing a comprehensive *Prooemium*, which was to contain the exposition and justification of his method, was a formidable piece of work for one whose studies extended to many other fields besides that of Plautine criticism, who was a most energetic teacher, and who, when Professor at Strassburg, took an active part in organizing secondary education in Alsace. Lastly he appears to have intended to wait for the completion of the edition of Ritschl—still in progress—in order to submit its critical apparatus to a final comparison with his own collation.

It would be difficult and perhaps premature to estimate the total effect which this publication will have upon the text of Plautus. On some passages where previous collations have been defective it throws a flood

of light. Thus the next edition of the *Mostellaria* will certainly differ from all previous editions in lines 940—945, which in the *Apographon* runs as follows:—

... SSENEXQUIDTUPERCUNCTAREA . . . QUOD-  
NIK<sup>1</sup>IL . . . TIN . .  
... LADMEATTIN . . NISIFORTEFACTUSPRAE-  
FECTUSNOUUS  
QUIRESALIENASPROCURESQUAERASUIDEASAUDIAS  
... N . . NTISTAEAE . . . UBISTATIS QUIDAISANI-  
AMUENDIDIT  
AE . . . KILOLACKESAUTQUIDEMISTENOSDEFRU.  
RATURSENEX  
UERADICOSEDQUIDUOBISESTNEGOTIKIC ELOQUAR  
i.e.

ADV. Heús senex, quid tú percunctare ád te  
quod nihil áttinet?

TH. Nihil ad me áttinét? ADV. Nisi forte  
factu's praefectús nouos,  
Quí res alienás procures, quaéras, uideas,  
aúdias.

TH. Nón sunt istae aedés ubi statís.<sup>2</sup> ADV.  
Quid ais? An iam uéndidit

Aedés Philolachés? PHAN. Aut quidem iste  
nós defrustratúr<sup>3</sup> senex.

TH. Véra dico: séd quid uobis ést negoti  
hic? ADV. Éloquar.

The extent of the gain may be seen by  
a comparison with the passage as read by  
Geppert and printed in recent editions:

ADV. \* nec quid tu percunctator \* \* \*  
\* \* \* prae triennio bonus  
\* \* \* quae \* \* \* audias  
\* quid uis animule \* \* \*  
\* \* \* huc quidem est \*  
TH. \* \* \* sed quid uobis est negoti  
hic? ADV. Eloquar.

It will be seen that Geppert's reading  
was not only far from complete, but also (it  
may safely be said) incorrect: Studemund's  
version bears upon its face the stamp of  
genuineness.<sup>4</sup> It will be seen that the  
names of the speakers have disappeared

<sup>1</sup> H is regularly written K in the Ambrosian—an  
affectation of the scribe.

<sup>2</sup> 'The house before which you stand is not a res  
aliena to me': or should we read Nón sunt meae istae  
aedés ubi statís (as a question)?

<sup>3</sup> A new compound of *frustrari*.

<sup>4</sup> The above passage does not appear at all in the  
'Palatine recension' (BCD), which here and in many  
other passages (e.g. the last scene of the *Casina*)  
exhibits an abbreviated form of the original text.  
On the other hand there are passages in the *Bac-  
chides* and *Captivi* (e.g. 1016-1022) in which the  
'Ambrosian recension' presents the abbreviated  
form, verses being omitted in the latter which are  
contained in BCD. In neither case is the difference  
due to accidental omissions.

from the Ambrosian MS.; the reason is that they were written in *minium* and were washed out when the parchment was prepared for the reception of the book of Kings. The number of passages in which less extensive but still very valuable improvements may be made in the text of Plautus is naturally greater; an example is *Captivi* iv. 3. 7, where we must now read

Nunc ibo ut pro praefectura meâ ius dicam  
lârido.

How far astray criticism may go if based on imperfect collations of MSS. may be seen from the common reading (based on Geppert):

Nunc ibo ut properem in praefecturam, ut  
ius dicam lârido.

The true reading in *Capt.* iv. 4. 5 is still not clear; but it is certain that Geppert read wrongly.

On the other hand there are a number of Plautine lacunae in regard to which the

*Apographon* will doubtless disappoint hopes of far-reaching improvements in the text (so especially in the *Trinummus* and in the last scene of the *Casina*); in such passages it is however at least satisfactory to know definitely that there is no chance of restoration from the Ambrosian MS.

This work of Studemund was a labour of love, which must have cost him both time and money. During his life he earned the gratitude of scholars by the courtesy with which he was ever ready to communicate his readings in answer to enquiries; now that he has been removed by an untimely death it is only possible *grata eius uirtutem memoria prosequi*.

It would not be right to conclude this notice without a word of recognition to the publisher and printer of this handsome volume, which appears to have been produced regardless of expense and is a model and masterpiece of typography.

E. A. SONNENSCHIEIN.

#### POSTGATE'S CATULLUS.

*Gai Valeri Catulli Carmina*, recognouit IOH.  
P. POSTGATE. Londini: Bell, 1889. 3s.

It is an open secret that this dainty little volume forms the first specimen of Mr. Postgate's projected *Corpus Poetarum Latinorum*. It belongs to that convenient sort of critical edition with short foot-notes, which is common in Germany, but rare in this country. Critical editions are of two kinds: the larger (such as Mr. Ellis's *Catullus*) contain a full apparatus criticus, and are addressed to scholars who are working exhaustively at the author in question or at minute points of language, spelling, literature, etc., upon which it is important to have the MSS. evidence about the smallest trifles: the smaller critical editions, like this of Mr. Postgate, give variations only in passages where serious doubt can arise. It is important that the evidence such as the larger critical edition contains should be once for all collected; but to most readers it is not important that they should be confronted with all these details. On the other hand the use of such a book as Mr. Postgate's is highly stimulating, and far preferable to a plain text. The variants at the foot of the page serve as danger signals; they indicate that it is

not all safe ground over which we are passing; they excite curiosity and reflection and render reading more thorough and effective than would have been the case had a plain text only been used. Mr. Postgate, whose recension is based on Schwabe's second edition (Weidmann, 1886), follows Schwabe in giving the main variations of O (the Oxford MS.) and G (the Sangermanensis, Paris 14137), which represent the Verona archetype, and when they agree are indicated as V. In lxiii. the readings of T (Thuanus, which contains this poem only) are quoted. The other MSS. are rarely mentioned. It is questionable whether it would not have been better to cite them occasionally either specially, as Schwabe does, or under some general sign; for it is clear that they do in many cases preserve the genuine tradition, which has been corrupted in V, and that the pedigree of MSS. as given by Ellis (prolegg. to ed. crit. p. lix.) is substantially correct. Thus their exclusion is likely to mislead; e.g. ii. 13 *ligatam*, Mr. Postgate's note is '*ligatam* Prisc. I. 22, *negatam* V.' As a fact *ligatam* is the reading of seven of Schwabe's and eleven of Ellis's manuscripts; and the evidence is hardly fairly stated by referring it to Priscian. It might indeed be argued that

all these MSS. represent a recension of some Italian scholar who got the true reading from Priscian, but that is far from probable. In li. 5, *misero quod*, for which V has *miseroque*, is the reading of several MSS., and it cannot be said to be proved that such a reading is due solely to the Italians, as the omission of its source in the note would lead us to infer. At any rate if Mr. Postgate holds that a large number of these numerous slight corrections of V were made by Italian scholars, it goes a long way to prove Mr. Ellis's position that the early Italian scholars have done more for the text of Catullus than their successors, of which Mr. Postgate says 'contra ipsum Ellis acerrime pugnabimus.' (Notable examples are xxxiv. 3, 23; xlv. 7; xlviii. 4; lxi. 158, where it might have been stated that *serviat* is the correction of Pisanus.)

Mr. Postgate dedicates his book to Mr. Ellis, and fully recognises his great services to Catullus. Indeed there is no scholar to whom the present generation in England owes more than to Mr. Ellis: he has taught us to study the classics with a thoroughness almost more than German, and with that enthusiasm and genuine love of learning which shrinks from no labour, and refuses to take account of no consideration even the slightest. It is by such patient toil that the pathway towards the truth is extended. Mr. Postgate's recension holds a middle place between the conservatism of Mr. Ellis and the wild adventurousness of Baehrens, and is typical of the cautious soundness of good English scholarship. The editor has introduced the following emendations of his own: ii. 7-8 *et solaciolum sui doloris*, | *credo, et quo gravis acquiescat ardor*, which is convincing. x. 26 *istos: commodum enim: uolo ad Sarapim*, this seems too abrupt; I think *commode* is right. xxix. 20 *eine Galliae ultima et Britanniae?* is clever but rather remote from the MSS. xxxi. 13 *liquidæ* for *lidie* is convincing. xxxviii. 2 *et, <ei>, laboriose* please me less than Sillig's *et <est> laboriose*; *est* might easily be absorbed into *et*. lv. 29 *quos iunctos, Cameri, mihi <ut> dicares* is an improvement. lxii. 22 *complexum* for *complexu* I do not like, as it involves a change of construction. *ib.* 53 *from acoluere* T, for which V has *coluere*, Postgate reads *a, coluere*, where the interjection is to my ear rather abrupt. Emendation by the insertion of interjections, *a, o*, and *ei*, one of the favourite devices of Baehrens, should in my opinion be used very sparingly, and I cannot think that Mr. Postgate is wise in following Baehrens in reading *tacita, a,*

*quem mente requirunt* in lxii. 37. lxiii. 63 *ego enim uir* is highly ingenious for *ego mulier*; but after Ellis' note I incline to think the MSS. reading genuine. lxiv. 11 *prora* is introduced (O has *proram* in the margin by a later hand); but the sense given is weak, *prima* the reading of the depreciated Datanus is more forcible. (Here it might have been stated that *Amphitrite* is the present reading of O, not a mere conjecture of Ellis. The line above the final *e*, which shows that *Amphitriten* was the original reading is very faint.) *ib.* 16 *illa (quaue alia?)* is read after Munro. *ib.* 109 for *lateque cum eius obuia (omnia) frangens* Postgate reads *late casu cuncta obuia frangens*. Here *cuncta* is harsh. I suggest *lateque comeis cadit obuia frangens*. Mr. Ellis has just communicated to me a new emendation of his own of this line for publication: he reads *late quævis cumque obuia frangens*. lxvi. 59 for *hi dii uen ibi uario* Postgate reads *inde Venus, uario*. I propose *diuini hic uario*, supposing *hic* ('here in heaven') to have been glossed *ibi*, and then to have been transposed before *diuini*: for *diuini caeli* then cp. Prop. I. xviii. 27 'diuini fontes.' lxvii. 12 *uerum, is mos populi, ianua quippe facit* is hardly convincing. lxviii. 142 *opus* for *onus* is neat, as it gives the meaning 'thankless task' which Munro saw to be required. lxxiii. 4 *immo taedet obestque et magis atque magis* surely is not right, for besides being awkward, it leaves the *etiam* of the MSS. unaccounted for, and *nihil fecisse benigne* (l. 3) seems to have no construction. More probable is the reading of Avantius, adopted by Ellis and Schwabe, *prodest: immo etiam taedet obestque magis*: cp. Ovid. *Trist.* III. iv. 8 'non prosit potius, si quis obesse potest.' xcix. 15 *poenam misero proponis amoris* for *amori* seems unnecessary; *misero amori* = *mihi misero amanti*, is quite in the manner of the Latin poets, see Postgate's Propertius intr. p. xcv. cxiv. 6 *salutis laudemus commoda, dum ipse egeat* is attractive. cxv. 1 *uester* for *instar* is ingenious, but it is hard to see how the common *uester* should have been corrupted into the harder and rarer *instar*. In vi. 7 a neat alteration in the stopping is made, but I cannot approve of *moechatur mentula? certe* (xciv. 2); no question is required in place of the effective ironical affirmative 'that is certainly the function of a mentula.' The parallels quoted by Ellis and Baehrens make against Mr. Housman's *aperit for perit* in lxiv. 282.

I venture to call Mr. Postgate's attention to the following points where I do not feel quite convinced: xlv. 9 and 18 it seems

necessary to read either with Ellis *dextram*, or with Schwabe *dextra* in both places. lxiv. 100 Ritschl's *fulvore* for *fulgore* is doubtful, for though *fulvus* is often used of gold, the colour *fulvus* was tawny rather than pale. lxiv. 140 *miseræ* V should perhaps be kept; Mr. Postgate reads *miseram*: but *iubeo* with dative though rare is accredited. lxv. I *defectum* O for *confectum* G seems doubtful. *ib.* 9 I fancy the defective line as preserved in D can hardly be due to an Italian corrector, who would never have left the line incomplete. Read: *adloquar, audiero numquam t<e> uo<ce> loquentem*. In lxviii. 65 *imploratei* Schwabe for *implorate* V is surely preferable to *implorata* w, though Schwabe has abandoned it in his new edition.

In an exacting work like this a few errors have naturally escaped the editor. In ix. 1 it should be stated that all MSS. have *e* except O, which omits it, whence Baehrens read *o*. li. 8 the supplement assigned by Postgate after Schwabe (ed. 1886) to F. Ritter, and by Ellis to Heyse, who prints it in his text, seems to have been first made by Doering in his edition of 1834; to whom Schwabe (ed. 1866) assigns it. *ib.* 11 it should have been stated that the reading in the text *geminæ* is Schrader's conjecture, and is not found in any MS., as the note might lead one to infer it is. lxiv. 119 for 'Buechel' read 'Buechel.' lxvi. 7 *limine* was conjectured by Heinsius before Baehrens. *ib.* 91 *siris* should apparently be assigned to Lachmann not Haupt: here also the MSS. reading is omitted: add *uestris* V. lxviii. 118 *qui tamen indomitam* is the conjecture of Heyse not Heinsius. *ib.* 128 *quam quæ* was printed in the edition of Avantius long before Voss. In lxxi. 1 the corrupt MSS. reading *uiro* (whence *iure* Palladius' restoration in the text) has been omitted in the note. lxxvi. 23 for *nom* read *non*. Frag. vii. in *Ou. Trist.* II. 429 *ea* not *eo* is the right reading.

I conclude with a few suggestions, bronze, I am afraid, for gold. v. 6 perhaps *dormi-unda* should be written, as thus the effective *u* alliteration is increased. vi. 12 read perhaps *nam mi te ualet ista nil tacere*. viii. 15 read *re re* from the Cuiacianus, 'what real life': cp. Cic. *Sest.* § 71 'respirasse homines uidebantur nondum re.' xxv. 5 I suggest *cum dira nauitas hiemps ostendit oscitantes*, i.e. gaping half drowned in the water, gaping and swallowing the water: cp. Hom. *Od.* xii. 350 *πρὸς κύμα χανὼν ἀπὸ θυμὸν ὀλέσσαι*, Prop. II. xxiv. 27 'naufragus

ebibat undas,' *ibid.* III. vii. 52 'miser inuisam traxit hiatus aquam.' xxix. 20 read *hunc Gallias timent et hunc Britannias*. lv. 9 read *aueras sic ipse flagitabam* 'with my own lips I kept asking them as they turned away.' lxi. 129 punctuate *satis diu* [*lusisti*]: *nucibus lubet iam seruire Tulasio*. lxii. 63 read after T partly, with Muretus, *tertia pars patris est, pars est data tertia matri*: cp. Mart. XIV. 174, 2 'pars est una patris, cetera matris habet.' lxiv. 16 read perhaps *illa haud multa alia* for the nymphs did appear occasionally, though not frequently, to mortals. *ib.* 118 as Minos and Pasiphae had four daughters (Apollod. III. i. 2) I propose *ut consanguinearum amplexum*. *ib.* 122 read *aut ut eam Diae deuinctam lumina somno*. Here *Diae* fell out on account of the neighbouring *Diae* in the line before: cp. lxvii. 27 where I think Ellis rightly reads *unde unde*, and see Palmer, Ovid's *Heroides*, pref. pp. xxvii—xxxi. *ibid.* 344 read perhaps *cum Phrygiae Teucro manabit sanguine tellus* cp. *Culec* 306 'Teucra quom magno manaret sanguine tellus.' *ib.* 368 here GO have *madescens*, and a British Museum MS. *polixens*. Read *alta Polixeniane madescens caede sepulchra*? The graphic question would imply that the prophesy will surely take effect. *ib.* 387 *reuisens* has, I think, crept in from 376. Read *reuertens* 'returning from heaven to earth': lxvi. 12 as Syria not Assyria seems to have been the country devastated read *uastatum finis iuerat ante Syros*. *ib.* 28 read *quo nil fortius*. *ib.* 77 read *quicum ego, dum uirgo quondam fuit omnibus expers*, | *unguentorum una milia multa bibi*. A Paris MS. 8236 (Rossbach p. vii.) has *unguentorum*. I take *omnibus expers* as 'free from lovers': cp. Plaut. *Pseud.* I. v. 83 'amoris expers.' lxviii. 156 read *domus usque in qua* cp. xlv. 14. xlviii. 2 (Postgate's *illa in qua* is paleographically improbable). lxviii. 157—160 as *domina* (156) must be the mistress of the house (Ellis), not Catullus' mistress, whom he would not mention slightly as *domina*, and then more fully in 157—160, I transpose the couplets and read *et longe ante omnes—mihist. et qui principio nobis te transdedit Anser, a quo—bona*. xcv. 4 I offer the following supplement: *milia cum interea quingenta Hortensius uno* | *<stans pede uerbosus carmina composuit>*. Cp. Hor. *Sat.* I. iv. 10. Horace often imitates Catullus, slightly varying his expressions, e.g. sup. 1 = A. P. 388: see Munro, *Criticisms* pp. 42, 210, 236, 243.

S. G. OWEN.



SOME EDITIONS OF THE *ILLIAD*.

**Homeri Ilias.** Scholarum in usum edidit PAULUS CAUER. Pars I. Carm. I.—XII. Editio Maior. Vienna, Tempsky; Leipzig, Freytag. 3m.  
Ditto. Ditto. Editio Minor. 1m. 75.

**The First Three Books of Homer's Iliad,** with Introduction, Commentary, and Vocabulary for the use of schools. By THOMAS D. SEYMOUR, Hillhouse Professor of Greek in Yale College. Boston, Ginn.

**Homer's Ilias in Verkürzter Ausgabe.** Für den Schulgebrauch von A. TH. CHRIST. Mit 9 Abbildungen und 2 Karten. Vienna, Tempsky. 1fl. 30 kr.

CAUER's *Odyssey* was noticed in the first volume of the *C. R.* p. 198; it is now followed in due course by the *Iliad*, of which the first volume is before us. It is with Rzach's edition that comparison is challenged, for the two are issued by the same publisher, and appear to form part of the same series, though not quite uniform in size and type.

While Rzach gives a continuous *apparatus criticus*, chiefly from the scholia and grammarians, but with occasional reference to the variants of C and D as well as A, Cauer confines himself to only so much as is required to explain his deviations from the vulgate. In this he is wise; it is useless in our present ignorance as to the MSS. to attempt to offer an apparatus which is more than a mere skeleton. And Cauer's attitude is on the whole a conservative one; he does not vary from the MS. reading without cause. He has nothing to say to the digamma, believing it to have been entirely lost when the corpus of the Homeric poems took its present Ionic form, about 750 B.C.; though he yields so far to Fick as to admit that some fragments of the older Aeolic epic have been incorporated in it. It would be interesting to know what he makes of the evidence for a lost  $\Phi$  for  $\Phi$ , ( $\epsilon$ ) in  $\Omega$  154. If he admits this, and it is difficult to deny it, then it follows that  $\Phi$  was a living sound even for the latest poets of the *Iliad*; for it is hardly conceivable that  $\epsilon$  alone could have made position in deference to tradition while vanishing entirely from the text.

The Preface and Introduction (pp. 64) deal chiefly with questions of orthography, and contain many good remarks. The least satisfactory perhaps is the section in which the editor defends his consistent introduction of the non-assimilated forms of the verbs with vowel stems, *ἀντιδιδουσαν* for *ἀντιδιδωσαν* and the like, which form the most important part of his deviations from the accepted text. Wackernagel's theory is hardly so unassailable as to justify the change in a school text.

In individual passages it may be noticed that he adopts Nauck's *καλέοντος* for *καλ δαιτὸς* in  $\Delta$  343, and Heyne's suggestion *ἐκείθον*  $\epsilon\upsilon$  for *ἐκείθων*,  $\Gamma$  453. It is strange that he should still keep the unmetrical *γυναικα γαμέσσεταί* in his text in  $\Gamma$  394, and mention Aristarchos' *γυναικά γε μάσσεταί* only in the note. On  $\Lambda$  447 I am glad to see a correction of one of La Roche's careless blunders which has misled Rzach; it is quite true that *κλειτήν* is the reading of the MSS., not *λεπήν*, as La Roche distinctly implies. *μαρμαρένους* in  $\Sigma$  256 for *μαρμαρένοι*, and *περὶ κάλλιμα*  $\Sigma$  321 for *περικαλλέα*, are quite needless changes. On every few pages Cauer writes *οὐ δέ* for *οὐδέ* when it is used in an adversative sense, with a note '*οὐδέ libri*.' How does he distinguish the two in a MS.?

The text is in short a conservative one, with curious and rather irregular tendencies to advanced reform. It is, however, a very useful one, and well printed. The only misprint I have noticed is *ἐπὶπάρων*

or *ἐπὶπάρων* in the note on  $\Gamma$  223. The *Editio Minor* consists of the text only, without introduction or critical notes.

The name of Prof. T. D. Seymour is in itself sufficient guarantee for the excellence of the edition of the first three books of the *Iliad* which he has based on the well-known German edition of Ameis and Hentze. The one before us is a school edition condensed from the fuller adaptation in the 'College Series.' The notes in the main follow Hentze, expanding his very condensed style; but a great deal of illustrative literary matter has been added, especially in the shape of parallel passages from Milton and the Bible. The grammatical introduction has been adapted from Prof. Seymour's own *Introduction to the Language and Verse of Homer*. The most characteristic feature of the book is the vocabulary at the end. This is not merely a list of words with English equivalents, but contains a number of illustrations taken from Helbig. Considerable care has been bestowed on the explanations, particularly of the prepositions and particles, and on the mythological articles. As to the practical value of such a vocabulary in a book which is too advanced for mere beginners, schoolmasters must decide; but if that be granted, there can be no doubt that the edition is excellently suited to its purpose.

Schoolmasters too, not critics, must say if they require a condensed *Iliad* for teaching purposes, such as has been published by A. Th. Christ—who of course is not to be confounded with the Munich *Altmeister*. For Austria, where a virtuous government requires the use of Bowdlerized editions even of Homer, such a condensation has a justification; for the excisions are on so liberal a scale that the numbering of the lines affords no help to the naughty boy on the look-out for improprieties. A third of the whole *Iliad* is omitted. The lines rejected sometimes form whole episodes; for instance Thetis does not appear at all in  $\Omega$ , and the deceiving of Zeus vanishes from  $\Xi$ . In other cases single lines only are left out, either as being superfluous, or as causing needless difficulties. There is no doubt that such a method of treatment has advantages, as giving boys more story and less digression, but it removes the book from the range of serious criticism. It is enough to say that the excisions seem to be ingeniously done, and that the text reads smoothly. There are two fair maps, and little illustrated excursions of no special merit on the armour and chariots, and on the scene of the war, indices of proper names, and an introduction which gives some hints at the problem of the composition of the poems.

W. LEAF.

**Anthologia Lyrica**, sive lyricorum Graecorum veterum praeter Pindarum reliquiae potiores. Post THEODORUM BERGKIUM, quartum edidit Eduardus Hiller. Leipzig: 1890.

WHEN Bergk died in 1881, he had almost completed a fourth and definitive edition of the *Lyrici Graeci*, but only the first volume, containing Pindar, had appeared. His literary executor Schäfer put the task of bringing out the second and third volumes into the hands of E. Hiller, who performed it so as to give general satisfaction. Hiller has now brought out in the Teubner series of Greek texts a new edition of Bergk's small text of the *Anthologia Lyrica*, containing the fragments of the iambic, elegiac, and melic poets, or substantially the same material as vols. 2 and 3 of the *Lyrici Graeci*. He proposes to edit in a separate volume the fragments of the later poets which were included in the first edition of the *Anthologia Lyrica*.

In this edition Hiller has further revised the text in a good many places, of which a list is given in the preface, and has considerably altered the arrangement. The iambic and elegiac poets are placed by him in a single series, in order, he says, to avoid the awkwardness of a cross division in the case of poets who, like Archilochus, Crates and Solon, wrote both elegiacs and iambs. Perhaps the matter is of little consequence, but it seems hardly worth while to disturb an arrangement with which every one is familiar; and if carried out logically, the principle would involve still greater changes, for there are many elegiac pieces among the fragments of the melic poets. An index gives the variations made in this edition from Bergk's numbering. Following the authority of Choeroboscus, Hiller makes Simonides of Amorgos appear under the name of Semonides.

J. W. M.

**Xenophon's Hellenica.** Book II. With Analysis and Notes, by the Rev. LAUNCELOT D. DOWDALL. Cambridge, Deighton, Bell and Co., 1889. 1s. 6d. (Cambridge Texts with Notes.)

THIS tragic chapter of Athenian history is a well-chosen addition to the present series. For the introduction of the junior student to the subjects of Athenian history, political antiquities, and topography, no better choice could be made. The present edition is based upon the text of Breitenbach (1884), with two or three deviations. A useful analysis is prefixed. The notes contain much excellent illustrative material, but insufficiently digested and ill-arranged. Critical and controversial matter has no place in an edition for the use of students who need the information that *Βυζαντιον* is the 'modern Constantinople, founded A.D. 330, taken by Turks 1453.' If critical notes must be given in such a book, they should be relegated to an appendix. The note from which a quotation is made above is an example of the editor's tendency to bring in irrelevant information. The mere mention of Byzantium in the text leads to the statement that the Turkish crescent is said to date from 339 B.C., when a light in the sky saved it from capture by the Macedonians.

Much of the historical and political matter contained in the notes might have been given more clearly and comprehensively in a general introduction, which should state also the situation at the opening of the work. Proper names are not treated uniformly here: e.g. we find Cleisthenes and Clisthenes; Piraeus, Piraeus, and Peiraeus. The type is clear, but too small for a text-book. Misprints are not common. Oddly enough, the section-heading 1-4 is allowed to stand unchanged at the top of every page of the notes!

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**Pauli Orosii Historiarum adversum paganos libri VII.** ex recogn. CAROLI ZANGEMEISTER. Lipsiae. B. G. Teubner 1889. 3 Mk.

Little more than a reprint of Zangemeister's edition (1882) for the Vienna *Corpus*. There are a few additions (p. xvi.) to the critical materials, and a list is given of passages in which a change has been made. Upon the whole however the differences are trifling.

**Studia Ambrosiana** scripsit MAX IHM. Commentatio ex supplementis Annalium Philologicorum seorsum expressa. Lipsiae. B. G. Teubner. 1889. 2 M. 80.

A USEFUL book of reference for the student of Ambrose. It consists of four parts, treating of i. the

chronology of his life (*Fasti Ambr.*); ii. that of his works; iii. his imitation of Virgil; iv. a Trier MS. of his *Exp. psalmi* cxviii.

The second section is the most important. The decision of the Benedictines on the genuineness and date of the various works ascribed to A. are carefully reviewed, and found to be not unfrequently more definite than the evidence will warrant. Thus eleven of his letters to which they had assigned a date are thrown back into uncertainty. The genuineness of the *de Bello Judaico* is defended against Vogel; and the *Collatio legum Mosaicarum et Romanarum* is assigned to Ambrose, in accordance with the statement of Ebedjesu followed by Rudorff. There is, however, one conspicuous omission.

We should have liked some notice of the *Explanatio Symboli ad initiandos*, so decidedly vindicated for A. by Caspari.

**A History of Greece**, from the Earliest Times to the Macedonian Conquest: By C. W. C. OMAN, M.A., F.S.A. Rivingtons: 1890. 4s. 6d.

THE object of this short history of Greece is 'the requirements of the upper forms in schools, and of the final pass examination at the universities.' It is not very clear what examinations are included under the last rather comprehensive expression, but there can be little doubt that, so far as the public schools are concerned, the author has fulfilled the greater part of his task with ability and precision. He writes in a clear and attractive style, and has contrived to pack his book with facts, without making it a mere epitome of events. The history, especially in the earlier parts, is brought up to the level of recent discoveries, and there are some useful maps and plans, but no chronological table.

At the same time, there are several points which invite a less favourable criticism. It a little offends one's sense of proportion to find a map of the Athenian Empire with its divisions as shown in the tribute lists, but to have to search in vain for the names of Aeschylus, Aristophanes, and, except for casual mention, Socrates. Plato is only mentioned as having visited Syracuse, Euripides as having been entertained at the court of Archelaus, Sophocles as commanding at Samos in 440, while a slip in the index makes him command in Sicily too. It looks as if the author had deliberately abstained, and even 'little Smith' does not, from touching on the literary side of Athenian history. A schoolboy can hardly obtain a just idea of what Athens really was from a book which omits all mention of her most characteristic feature.

The author has been much more successful with the earlier than with the later history. After 405 B.C. his account is in many places somewhat meagre: 103 pages are devoted to the Peloponnesian war, but only 113 to the remaining years 405-338 B.C. Athenian relations towards Sparta and Thebes are not very clearly indicated; Callistratus and Eubulus are never so much as mentioned. The result is that when the time of Demosthenes is reached, no attempt is made to describe his true political position, either before or after the peace of Philocrates. The general impression produced is that the latter part of the work has been rather hurried.

One or two minor points perhaps deserve notice. The Thirty did not 'soon earn for themselves the name of the Thirty Tyrants' (p. 412); the name occurs first in Diodorus. It is hardly correct to say that Pericles gave the dicast three obols a day; the evidence is overwhelming that the *τριάβολον* dates from Cleon. The closing incidents in the rule of the Thirty are not quite correctly described, and the true

'amnesty,' as distinct from the *ἐλεῖν* resulting from the efforts of Pausanias, is not mentioned at all. 'A few weeks after the treaty [of 371] had been signed, King Cleombrotus set out to invade Boeotia. Instead of attempting to force the passes of Cithaeron, he crossed the Corinthian Gulf...' (p. 464). Cleombrotus was in Phocis at the time the peace was signed (*ἔχων τὸ ἐν Φωκεΐσι στράτευμα*, Xen. *Hell.* vi. 4. 2); thus he was already across the Corinthian Gulf, and on the right side of Cithaeron. Xenophon describes his route with some care. There are a few misprints which require correction, e.g. Chacion (p. 66), Canonus (p. 401), Melon (p. 456), on p. 305 the date should be 429 and on p. 431 it should be 394.

A. H. COOKE.

**An Inductive Latin Method**, by WILLIAM R. HARPER, Ph. D., and ISAAC B. BURGESS, A. M. Ivison, Blakeman and Co., New York. 1888. Pp. viii. 323.

**An Inductive Greek Method**, by WILLIAM R. HARPER, Ph. D., and WILLIAM E. WATERS, Ph. D. Ivison, Blakeman and Co., New York, 1888. Pp. viii. 355.

THESE books are constructed on the principle that the study of Latin or Greek should begin with the 'living facts of the language'—that is, with a passage of connected discourse taken from a classic author—rather than with the same facts as tabulated in the grammar. The opening chapters of Caesar's Gallic War and Xenophon's Anabasis are the foundation. The first sentence is given, with an interlinear word-for-word translation. Full directions for pronunciation and full explanation of the meaning of the grammatical apparatus actually appearing in the passage are given in the 'Notes' which follow. Thus the student has before his mind a complete sentence of the language, with the meaning of the whole and of each element. This sentence is learned by heart, so that the English can be given from the original or the original from the English. From the material thus far mastered, those principles which are of the most importance are pointed out under the head of 'Observations.' Thus the first step in generalization is taken. Next the grammatical material is arranged, and references are given to leading grammars (of Allen and Greenough and of Harkness for the Latin, of Goodwin and of Hadley and Allen for the Greek) under the head of 'Grammar Lesson.' The words of the passage are then arranged alphabetically, with their meanings, in a 'Vocabulary.' Next follow 'Exercises,' for translation into and from English, involving new combinations of the words and other material. Finally, under the head of 'Topics for Study,' further generalization is called for, and the student is required to restate all the new grammatical principles involved in the lesson. When all this is mastered, a new portion of the text is taken up in the same manner. After a time the translation is omitted and the pupil is required to work it out in the ordinary way with the vocabulary at the end of the book. In the Greek book a very useful additional vocabulary gives all the words of the first book of the Anabasis in the order of their first occurrence. At convenient intervals review lessons are inserted, and much help is given the pupil in gradually enlarging his generalizations and in constructing his paradigms of declension and conjugation as the various endings occur one after another in the text. Great stress is laid on such complete mastery of the text that the pupil can understand it readily when read to him, and can reproduce it, both in writing and orally, from the translation.

It will be seen that the inductive principle is here applied with sufficient thoroughness to justify entirely

the title, 'An Inductive Method.' Yet the authors have not hesitated to depart from a too rigid adherence to the principle whenever, in their opinion, the real progress of the learner would be furthered by such departure; so that occasionally a form is added to fill out a paradigm, or an explanation is given before it is absolutely required, in order to make clearer some other point. These departures are far more frequent in the Greek volume, which seems in general to have been done with less care and judgment than the other, and contains some clearly erroneous or at least misleading statements. On the whole, however, the method is worked out with great care, and the Latin book shows the hand of skilful teachers as well as accurate scholars.

It is very interesting to see thus elaborated in detail the method which Prof. Harper has followed with such remarkable success in teaching the Semitic languages. In the hands of such teachers as Prof. Harper, with earnest students who have already had experience in the study of highly inflected languages, this method is undoubtedly capable of all that the author claims for it. But the question cannot but arise: Is the method equally adapted to average classes of boys and girls, encountering an inflected tongue for the first time? Only actual trial can give the answer to this question, and the evidence before the writer is conflicting. That when fairly applied the method will produce better results than are now obtained in many schools, is highly probable; but that is not saying much. A teacher who has been poorly trained, but is earnest and faithful, will be made a better teacher by using this Latin book with a class. For the method does contain elements which cannot but be fruitful. First, the learner is forced to think; he must not only remember isolated facts, but must infer, generalize, recombine, apply his knowledge. Secondly, the learning of the text by heart fixes in mind grammar and vocabulary and everything else desirable, and keeps them ready for later use. Thirdly, the systematic training of ear and tongue reinforces everything else; such training is indispensable to rapid progress in the study of any language, and without it one cannot gain a real sense of the life and spirit of any piece of foreign literature. Fourthly, valuable assistance is given in teaching the student to grasp the thought in the order of the original—that is, in the order natural to the language under study. These elements are essential, and always have been, to really good teaching of any foreign tongue; and where these are present good results will not be entirely wanting. On the other hand the writer can see no gain, but a probability of much loss, in that feature whereby the order of presenting the grammar to the learner is the purely accidental order in which a given text chances to illustrate it. Of course we care nothing for grammar apart from the language; mastery of the latter for the purpose of reading literature is the end to which a knowledge of the former is a means. But in learning so complicated a body of facts and principles as the grammar of the Latin tongue a pupil is entitled to every real help; and there is no doubt that an orderly and systematic presentation is a help. To learn the grammar as a whole, or large parts of it, before it is needed in reading, is indeed an irrational waste of energy; but is there not a similar waste in adopting a haphazard order for learning it? It does not follow, because the inductive method is the great instrument for the discovery of new truth, that it is therefore the best way of teaching known truth to the young. To find that order of presentation which will render the subject easiest to grasp and retain is the schoolmaster's great and ever varying problem. A class of young students using this Inductive Method, after a period of surpris-

ingly rapid progress, is likely to reach a point where the grammar will be in great confusion in their minds, and then discouragement and loss of interest are inevitable. The ideal book would retain all the sound principles of Prof. Harper's method, and combine with them a more natural, because more rational, order of developing the grammar.

It may be doubted also whether time is saved in the end by beginning with Caesar or the Anabasis. The authors tell us that it may often be necessary to give seventy-five or one hundred recitations to the first four chapters of Caesar. In most American schools this would require fifteen to twenty weeks; and at the end of this period the rate of advance is still very slow. Then, too, is there not something fallacious in the thought that the class is dealing with a classic text, and thereby gaining something not attainable with simpler extracts, or with later but correctly written Latin or Greek? It requires a good knowledge of Latin to enable one to appreciate the charm of style in the story of the Helvetian War; and the pupil does not get rid of modern Latin, nor of mechanical disconnected sentences, for the book contains more of these in the exercises than of the original text. Besides, a boy might be pardoned if he finds it dull to spend so long a time over two or three pages of an author, and that on a subject very remote from his interests.

In a word, it is doubtful whether these books will be entirely successful in the class-room, except under peculiarly favourable circumstances; but they are sure to do good service in drawing attention to and extending the recognition of certain vital principles of the teaching of language and from this point of view are to be cordially welcomed.

T. D. GOODALL.  
Yale University.

**Parallel Grammar Series. A Latin Grammar for Schools**, based on the principles and requirements of the Grammatical Society, by E. A. SONNENSCHN, M.A. (Oxon). Part I. Accidence. Stereotyped edition. Swan Sonnenschein and Co.: 1889. 1s. 6d.

PROFESSOR SONNENSCHN's little book is among the best of the numerous summaries of Latin Accidence which have appeared within the last few years. The paper is good, the type is extremely clear and every help is given to the learner to enable him to distinguish important principles from minor details. The distinguishing characteristic of the series to which this book belongs is that the grammar of all the languages ordinarily taught in schools is to be treated on the same lines, so that the pupil having once learned his grammatical terminology for one language can carry it on to the other languages which he may study at a later period. There can be no doubt that this system, if it can be satisfactorily carried out, will save much time to the teacher and much perplexity to the pupil.

In the present confusion of grammatical terminology Prof. Sonnenschein has done well to introduce a new term—*trunk*—for 'that part of the noun which remains when the ending of the genitive singular is removed.' In this way he avoids the misuse of the

word *stem* in this sense, a misuse which leads to frequent misunderstandings on the part of the pupil. The only objection that can be urged against Prof. Sonnenschein is that he has not diverged somewhat farther from the phraseology of the old-fashioned grammars. It is very important that the pupil shall never have to unlearn at a more advanced stage what has been drilled into him at the beginning. Hence it is not advisable to follow the older grammars in describing the shorter forms of *edō* (§ 238) as 'contracted'; nothing can be more certain than that the shorter forms in this verb are the older. Similarly it is hardly accurate to say that the indefinite *qua* is a shortening of *quae* (§ 153) or that *dicti* is a contraction of *dicisti* (§ 231). The following are some more points of a similar kind which may be worth considering if Prof. Sonnenschein means to produce (as I hope he will) a Latin Grammar on a larger scale. § 7 the beginner I am afraid will hardly be able to understand the difference between stress and pitch accent from the brief account given here, nor is it quite accurate to say that all modern languages have words accented on the last syllable as is implied in § 8. The parenthesis in the phrase *filiis et filiabus* 'for (ā from) sons and daughters' (§ 19) presupposes more information than the beginner has received as yet in the book. In the same section it seems to be stated that *familias* occurs with no word but *pater*. § 27 the explanation of the short forms of vocatives is not convincing when we remember old nominatives like *Caecilii* and *Alidi*, nor is that of the gender of rivers and winds (§ 67). The statement in § 76 that nouns in *-is* are feminine requires so much limitation (given in §§ 83, 88) that the old rule that the endings *-as -tio -do -go* are feminine seems preferable. In § 132 the statement about reflexives is likely to puzzle the beginner and might be simplified. In § 176 it might be advisable to separate *secus* from *setius* quantity and spelling being both different, and in § 189 it is surely a mistake to translate *estis* by 'thou (he) shall be' thus giving support to the erroneous notion that these forms are in some way future. In the light of recent investigation (Brugmann, *American Journal of Philology* viii. 441 ff.) it would be more correct to say (§ 202) that the Gerund is the neuter of the Gerundive participle used as a substantive. Prof. Sonnenschein seems to regard the Supine in *-ū* as a Locative (§ 205) which is at least as probable as Schmalz's identification of it with a dative. The only other point to which any objection can be taken is the orthography; I suppose it is of so much practical advantage that it is almost necessary to retain it—Dr. Postgate in his *New Latin Primer* uses an italic *i* instead—but the beginner should not be encouraged to write *epistola* (§ 61).

Most of these points are small and it is almost hypercritical to raise them; they show at any rate how little there is to criticise. So far as I have observed there are no misprints.

The book ends with an excellent list of verbs and a lucid summary of the revised pronunciation of Latin is given in an Appendix. The tiro who masters this little book will have gained a very thorough knowledge of the main points of Latin Accidence.

P. GILES.



## NOTES.

## ON 2 COR. VI. 2—VII. 1.

IN my remarks on the above passage (p. 150) I urged against the theory of interpolation 'the probability that copies of the Pauline letters were multiplied from the very first.' Mr. Whitelaw, in his reply (p. 248), admitting that this probability exists in regard to such letters as those to the Romans and 'Ephesians,' questions it in the case of 'this second letter to Corinth, so intimate, so personal, from the first line to the last.' He has surely forgotten the salutation of the Epistle: *τῇ ἐκκλησίᾳ τοῦ Θεοῦ τῆς οὐρῆς ἐν Κορίνθῳ, σὺν τοῖς ἁγίοις πᾶσιν τοῖς οὖσιν ἐν ὅλῃ τῇ Ἀχαλῇ*.

Mr. Whitelaw thinks that I 'ignored' the problem of the passage. I tried to show, and I think succeeded in showing, that the phenomena of this passage are analogous to those which we notice in other parts of the Epistle, and that therefore the problem is a creation of the suspicious imagination of critics. I suggested that a remembrance of Deut. xi. 16 (*μὴ πλατυνθῇ ἡ καρδία σου...καὶ λατρεύσῃτε θεοῖς ἑτέροις*) made St. Paul diverge from the appeal of v. 11 ff. to the warning of v. 14 ff. It is worth while further to remark that the abrupt transition from the idea of a *πλατυνμός* of affection to that of a *πλατυνμός* of moral indifference is altogether in St. Paul's manner. He delights in allowing an idea or a key-word or a figure to lead him into a paradox. His language in such cases fearlessly turns sharp corners of thought. Thus 1 Thes. v. 2, 4 *ἡμέρα Κυρίου ὡς κλέπτης ἐν νυκτὶ οὕτως ἔρχεται...οὐκ ἔστι ἐν σκότεινᾳ ἡ ἡμέρα ὡς κλέπτης καταλάβῃ*: again vv. 6, 10 *μὴ καθεύδωμεν ὡς οἱ λοιποὶ, ἀλλὰ γρηγοροῦμεν...ἵνα εἴτε γρηγοροῦμεν εἴτε καθεύδωμεν ἅμα σὺν αὐτῷ ᾤσωμεν*: Gal. vi. 2, 5 *ἀλλήλων τὰ βάρη βαστάζετε...ἕκαστος τὸ ἴδιον φορτίον βαστάσει*. In the Second Epistle to Corinth, the idea of a letter of commendation is the connecting link between iii. 2 and iii. 3, but in the former verse the writing is on the apostle's heart, in the latter he is either the amanuensis or the messenger, and the characters are inscribed on the hearts of the Corinthians. Again, in a later paragraph of the same chapter, the veil on Moses' face (v. 13) is made to typify a veil on the reading of the old covenant (v. 14) and then a veil on the heart of Israel (v. 15), while the conception of the open vision (*ἀνακαλυμμένην προσώπῳ*, v. 18) is introduced at the close in contrast to the original thought.

Some points in regard to the language of the alleged interpolation (vi. 14—vii. 1) are worth notice. I have urged that the connecting link between this and the previous paragraph is the remembrance of a passage from the Law. In vv. 14—16a St. Paul is moving in the region of O. T. ideas (comp. e.g. Ps. i., Prov. i. 10 f., iv. 14 f.) and to a less extent of O. T. language. Vv. 16 b—18 are formed of quotations from the O. T. The practical corollary is given in vii. 1, and here the links with the language of other parts of the Epistle are remarkable. (a) *ταῦτας οὖν ἔχοντες*...is a type of phrase peculiar, I believe, to this Epistle. Comp. *πεποιθέναι δὲ τοιαύτην ἔχοντες* (iii. 4), *ἔχοντες οὖν τοιαύτην ἐλπίδα* (iii. 12), *διὰ τοῦτο ἔχοντες τὴν διακονίαν ταύτην* (iv. 1), *ἔχοντες δὲ τὸ αὐτὸ πνεῦμα τῆς πίστεως* (iv. 13). (b) *τὰς ἐπαγγελίας*, comp. *δοται γὰρ ἐπαγγελίαι Θεοῦ*... (i. 20). (c) *ἀγαπητοί*. The simple word (contrast 1 Cor. x. 14, xv. 58) occurs here for the first time in St. Paul's writings: it is found again in xii. 19, Rom. xii. 19, and (though there is some evidence for *μου*) in Phil. iv. 1. (d) *ἐπι-*

*τελοῦντες*. The word is absent in the earlier Epistles. It reappears three times a little later in this Epistle (viii. 6, 11) and again in Gal. iii. 3, Phil. i. 6. (e) *ἐν φόβῳ Θεοῦ*. The phrase takes up v. 11 *εἰδότες οὖν τὸν φόβον τοῦ Κυρίου*. It is found elsewhere in St. Paul only in Rom. iii. 18 (a quotation from Ps. xxxvi. 2), and in a different form in Eph. v. 21 (*ἐν φόβῳ Χριστοῦ*). Each coincidence itself would of course prove little or nothing. But viewed together such resemblances form a very weighty argument, an argument which gains in point when we remember the habit of St. Paul's mind at the several crises of his literary activity to recur frequently to certain words and modes of expression.

F. H. CHASE.

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MR. CHASE will allow me to say that now more completely than ever he ignores the difficulty, which I have tried to state. He does not feel it. To him it seems natural that a man—and that man St. Paul, the consummate letter-writer who wrote the letter to Philemon—in the midst of a fervid and impassioned appeal to his friends to give him their hearts, and trust him more fully, should break off to lecture them upon sensuality, and then come back as if nothing had happened: and this in a letter, the leading motive of which is thankfulness that they had just punished, as he required them to do, a typical offence against morality: and though the persons whose hearts were not yet whole with him were evidently those who had listened to the Judaizers, and therefore not of the 'Antinomian' section of his followers. And this because a word which he had used reminded him of a passage in Deuteronomy, in the Greek version of which the same word occurred in a different sense.

This is Mr. Chase's account of how the digression arose. To me, of all men whose writings I know, St. Paul seems the least capable of being betrayed into such an irrelevance (I had almost said, such an impertinence) by such a verbal bull.

St. Paul, says Mr. Chase, delights in 'paradox'; meaning, I think, abrupt transition. He gives five examples. There is no break of continuity of thought in any of them. In (1) the same simile (if *κλέπτης* is right) is used in two ways: in (2) the same word serves for two metaphors—spiritual 'sleep,' 'sleep' of death: in (3) all is consistent—'loads of difficulty,' 'burden of duty': (4) again quite consistent; the letter of recommendation is the faith of the Corinthians, written in their hearts by him as Christ's amanuensis, and of this he bears a transcript engraven by sympathy upon his own heart: (5) a simile varied in detail; the Law an imperfect revelation of God's mind: a veil on the face of Moses hiding him—a veil on the hearts of the Jews hiding the truth—in both cases, an interrupted vision.

The coincidences of expression, five in number, which Mr. Chase detects between the passage in question and the rest of the Epistle, are of the faintest. One of them is that the word *ἐπαγγελίαι* occurs here and in ch. i. In three cases, a word or phrase is noted, not as occurring elsewhere in this epistle alone, but only as found in no earlier letter than this, i.e. not in *Thessalonians* or *1 Corinthians*: perhaps I should add *Galatians*. (*Romans* is strangely spoken of as a late letter.) But the lost letter, to which I have assigned this passage, was of course of the same period, written from Ephesus, not long before our First Epistle. And against these

slender and shadowy verbal resemblances is to be set the utter unlikeness, which must strike every reader, of this sonorous homiletic passage to the quick eager vivid style, as of a man who talks with his friends face to face, of what precedes and follows.

I do not think much is known about the other churches of Achaia. I can hardly fancy this letter sent elsewhere than to Corinth, and I can quite imagine a letter sent only to Corinth being addressed to the Christians of Corinth and all Achaia. If not, the Corinthian copy, 'interpolated' (or contaminated) as I have supposed, might surely have prevailed over other copies, of which at any rate there would not be many.

R. WHITELAW.

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MR. WAY'S *Iliad*.—On the general merits of Mr. Way's translation of the *Iliad*, Mr. Everett has a right to his own opinion. But may I correct one small matter of fact in his review? He calls Mr. Way's measure a 'very novel metre,' and says lower down that it is 'obviously selected, or rather invented by Mr. Way to reproduce Homer's six accents.' Of course it is the metre of *Sigurd the Volsung*, and how much older it may be than *Sigurd* I do not know. May I suggest to Mr. Everett that if he would study the most Homeric poem of our time he might rise from it with a little more sympathy for a poetical form with which he seems to have made acquaintance for the first time in Mr. Way's pages?

T. C. SNOW.

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PINDAR, *Nem.* x. 5.—πολλὰ δ' Αἰγύπτῳ κατόκισθον ἔστη ταῖς Ἐπάρου παλάμαις. κατόκισθον is condemned by the metre, which runs thus:

— — — | — — — — — | — — — — —

Hermann suggested δπα ἔκτισθον, and Mommsen prints in his text τὰ κατόκισθον. Here too the paraphrase in the scholia has been treated with too much respect: 'πολλὰ δ' ἂν εἴη λέγειν ὅπως ἐν τῇ Αἰγύπτῳ κατόκισθον πόλεις ὑπὸ τῶν τοῦ Ἐπάρου χειρῶν.' It is unreasonable to infer from this that there was a relative pronoun in Pindar's text—that is an English rather than a Greek construction, or if Greek, it is the Greek of a late scholiast, who would paraphrase in this way a text which had no relative.

The corruption would be most easily accounted for by supposing that Pindar wrote πολλὰ δ' Αἰγύπτῳ κατενόσσατο Φάστη. She—Argos—sent out from herself many colonies. Argos is the subject, as it is the subject of ἀριστεύει in line 10. Interpreters or transcribers failed to see this, and their 'adscript' on the supposed passive verb found its way into the text.

Mommsen's compound, κατατίζω, does not seem to occur in any good writer. But κατενασάμην is unquestionably classical (Aes. *Eum.* 930, μεγάλας καὶ δυναρίστους δαίμονας αὐτοῦ κατανασσαμένην). Apollonius too has 'νάσσατο,' of an Egyptian founder of colonies (*Argon.* iv. 274—5: μυρία δ' ἔστη | νάσσατ' ἐποικήμενος).

Bergk introduces καταναίω in the passive voice, but it is at the cost of a rather extensive transposition of words (πολλὰ δ' Α. παλάμαις κατενάσθην ἔσται ταῖς Ἐπάρου). He quotes Hesych. ἐνάσσατο: φέλισσο. ἐνάσθη: φέισθη, and for the former Schol. Apoll. Rh. 1. 1356, νάσσατο ἀντὶ τοῦ κατόκισεν. The passage which I have quoted above is similar in subject to that in Pindar, and if I am right in thinking that Pindar wrote κατενόσσατο, it is conceivable, though not probable, that the later poet had in mind the language of the earlier.

W. R. HARDIE.

In my note on *Nem.* x. 63 last month I inadvertently stated the case in a way which might be misunderstood, as if I were proposing ἡμέρος (Doric acc.) for the first time. The issue has long lain between ἡμερον and ἡμέρος, and the object of the note was only to give reasons for preferring the latter. There is little scope for fresh emendation in Pindar; but it is possible in some cases, by carefully reviewing the evidence, to arrive at a decision in favour of one alternative or the other. Here is an instance in which the balance of probability seems to be rather against the traditional text:—

In *Nem.* iii. 14, all the MSS. have Μυρμιδόνες... ὧν παλαιφάτων ἀγορὰν οὐκ ἐλεγχεσσιν Ἀριστοκλείδας... ἐμίανε, κ.τ.λ. Rauchenstein proposed 'ἀλκάν.'

(a) The resolution — — — is very unusual, if not impossible. Mommsen quotes several passages in support of it, not one of which is really similar. And the alternative is to suppose that—

— — — — — | — — — — —

answers to — — — — — | — — — — —

which is conceivable in Euripides, but very unlikely in Pindar.

(b) The words used both by Pindar and the scholiast are more natural and appropriate with ἀλκάν than with ἀγοράν. For the former, compare κατελέγχει in *Isthm.* vii. 67. The latter says, οὐδαμῶς ὕβρισε καὶ δνειδισμοῖς ἐμίανε... ἀλλὰ... προσήύξησεν.

'ἀγοράν' and 'ἀλκάν' are not graphically very dissimilar, and the former might be readily accepted by an editor or transcriber who remembered the Πυθίου θεάριον of line 70 (τόπος ἐν Αἰγίνῃ δημόσιος, ἔνθα τὰ συμπτώσια, sch.). In the scholia an older paraphrase was reproduced with the new reading ('ἀγοράν καὶ σόνονον'—'καὶ σόνονον' is in the manner of Triclinius).

W. R. HARDIE.

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PINDAR, *Olympian* viii.—It appears to me that the key to the right comprehension of the beginning of this poem is given by the hint conveyed in line 86 (εὐχομαι ἀμύνεω καλῶν μοῖρας Νέμεσσιν διχόβουλον μὴ θέμεν) that one of the brothers was jealous of the other. The opening lines are at once charged with significance, if we assume that Timosthenes was the elder brother: the inference that his Nemean victory was prior to the Olympian victory of Alcimedon has been already drawn from line 15. The younger brother was henceforth the more distinguished, and Timosthenes felt bitterly the reversal of their positions. Pindar had been probably instructed to say something which would console and reconcile, and the art with which he has masked his 'ἥπια φάρμακα' is here, as elsewhere, admirable. Lines 1-14 are addressed to Olympia: 'Accept this hymn; great is the glory of those who win thy prize, but there are other roads to fame when the gods help'—i.e. 'Do not reject this hymn because it also celebrates success in other games.' Such is the obvious sense of the lines, but the message they are meant to convey to Timosthenes only comes to the surface when we read those immediately following, and directly addressed to him. They may be thus paraphrased: 'Fate decided by drawing lots which of you should be first entrusted to Zeus Genethlios, i.e. which of you should be born first: he, receiving you in this order from the hands of fate, glorified first the elder brother at Nemea, and then the younger at Olympia.' There may, I think, be a relic of this interpretation in the Scholiast's note. After explaining Zeus Genethlios, without doubt correctly, as 'ὁ τῆς γενήσεως αἰτίος,' he adds

τοῦτο δὲ εἶπεν ἐπειδὴ νεώτεροι ἐνίκησαν,' as if forsooth Zeus were a guardian, whose responsibility for his wards ceased when they had reached a certain age. The right explanation would be conveyed (too succinctly it is true) in the words 'ἐπειδὴ δὲ νεώτερος ἐνίκησεν.'

W. R. PATON.

#### AGAMEMNON 1273-4.

καλουμένην δὲ φοῖτὰς ὡς ἀγυρτρία  
πτωχὸς τάλαϊνα λιμοθῆς ἦνεσχόμεν.

In all commentaries that I have seen, the words in 1274 are taken as a string of abusive names that Cassandra used to be called. Surely the line reads more naturally, if the words describe sufferings that she actually endured. 'Like a vagabond, I endured beggary, wretchedness, hunger.' We are not told elsewhere that she had endured these things, but it is quite easy to insert an episode of wandering into the outlines of her story. Perhaps the people insisted on driving her forth, in fear of evil omens from her prophecies; perhaps she used to wander about the city in misery, whenever the prophetic frenzy seized her, and return to her father's house when it was exhausted. As to the first half of 1273, my interpretation suits φοῖτὰς better than φοῖτὰς ('though I bare the name of Phoebus, yet I endured beggary'); but it is compatible with φοῖτὰς ('being called a maniac I endured beggary').

T. C. SNOW.

HEROD. v. 77.—The Propylaea mentioned in this chapter are taken by the commentators to be those of Perikles, and this has been used as an argument in fixing the date of Herodotus (see e.g. Rawlinson, ed. 4, vol. i, pp. 28-9). But it appears far more probable that the Propylaea seen by the author were those attributed to Kimon. Cf. Paus. i. xxviii. § 2, where the chariot is mentioned next to the Athena Promakhos: thus it would seem to have been moved: at least the existing pedestal at the N.W. angle of the present building is quite unsuitable for a τέθριππος, and it is difficult to see what other position on that side could be so occupied.<sup>1</sup>

If it were possible for the 'μέγαρον facing West' to be the temple of Athena Nike (as Larcher), the 'wall bearing traces of fire' might be the polygonal wall facing the East end of this temple, and to the South of the Propylaea.

R. PROCTOR.

#### ST. JOHN XII. 3.—The word πιστικῆς.

If derived from πίνω the primary meaning of this word must be 'drinkable' not 'liquid,' and the few unguents mentioned by Athenaeus as ἐπιθήδεια πρὸς πότον are of quite an ordinary description and would not be called πολυτελεῖ.

On the other hand if we connect the word with πίστις, 'faithful nard' is scarcely satisfactory.

St. Augustine thinks that it may refer to some locality from which the unguent was obtained.

I venture to suggest that the word may perhaps be an early error for πιστακῆς, or a variant form of this word (which is spelt differently by Athenaeus, Nicander and Aleiphron),

The Pistacia Terebinthus, according to Green's *Botanical Dictionary*, grows in Cyprus and Chios and yields a turpentine—

1. 'In such inconsiderable quantities as to render it very costly (cf. βαρυτίμου, πολυτίμου, πολυτελοῦς).

2. 'Of a very fragrant odour,' (cf. ἡ δὲ οἰκία ἐπληρώθη ἐκ τῆς ὁσμῆς τοῦ μύρου).

Dioscorides (*De Mater. Med.* i. 91) gives the following account of the Pistacia Terebinthus (πιστακῆ): γεννᾶται δὲ καὶ ἐν Ἰουδαίᾳ καὶ Συρίᾳ καὶ ἐν Κύπρῳ... Its turpentine διαφέρει διανυστέρα οὔσα, λευκή, ὀαλίζουσα τῇ χρώματι, εὐὸ ὀδῆς... προέχει δὲ πασῶν τῶν βητινῶν.

It appears that nard was frequently mixed with aromatic ingredients, e.g. βάλαμον; so when scented with the fragrant resin of the πιστακῆ it would quite well be called νάρδος πιστακῆς.

E. N. BENNETT.

2 COR. iii. 18.—ἀπὸ δόξης εἰς δόξαν. Archdeacon Farrar (*Life and Work of St. Paul*, vol. II.) takes these words as expressing Christian progressiveness in glory. He speaks of the 'glory' (p. 104), or 'splendour' (p. 220), as 'ever-brightening.' I think that if St. Paul had meant this he would have used the preposition ἐκ, not ἀπὸ. While in 2 Cor. iii. 18, we have the preposition ἀπὸ in ἀπὸ δόξης εἰς δόξαν (and, it may be well to observe, in ἀπὸ κυρίου πνεύματος), we have ἐκ in ἐκ δυνάμεως εἰς δυνάμιν LXX. Ps. lxxxiv. 8, where is signified progressiveness from strength to strength. Bengel seems to me right in interpreting ἀπὸ δόξης εἰς δόξαν thus: 'A gloria Domini in gloriam in nobis.'

J. HOSKYNs-ABRAHAM.

CATULLIANUM.—Number XVI. of *Hermathena* contains under the above title a proposal by Prof. A. Palmer for an emendation of Catullus 64, 107 which seems to me needless. I quote the beginning of the article.

'Nam velut in summo quantientem brachia Tauro Quercum aut conigeram sudantem cortice pinum Iadomitus turbo contorquens flamine robur Eruit.'

The third line has two very palpable blemishes. First, *robur* has no business there. *Erui* already has its accusative, *quercum* and *pinum*, and *robur* cannot be made to apply to *pinum*. Secondly, *flamine* wants a balancing epithet. Mr. Palmer goes on to read *subito* for *turbo*, and *turbo* for *robur*.

It is unnecessary to suppose that *robur* is the object of *erui*: it goes with *contorquens*—'wrenching their fibres with its blast.' *Robur* can be applied to *pinum* perfectly well, as is seen by looking at Ovid *Metam.* xiv. 535, 549, where Aeneas' ships are first spoken of as *pinus*, and then as *robore*. So in x. 492, 503, when Myrrha is converted into the tree that bears her name, the word *robur* is twice applied to the plant. Undoubtedly if *flamine* had an epithet, it would be more in the manner of the poem generally; but this consideration must be secondary when it is suggested that we should alter the text.

WILLIAM EVERETT.

#### PERS. S. iii. 39-42.

Anne magis Siculi gemuerunt aera iuvencl,  
Et magis auratis pendens laquearibus ensis  
Purpureas subter cervices terruit, imus  
Imus praecipites quam si sibi dicat.

<sup>1</sup> The removal may have taken place about 440, to make room for the new Propylaea, and the existing inscription (Hicks 27) cut on the occasion.

*Subter* is generally translated as if it were *suppositus*: 'Does the sword hanging from the gilded fretted ceiling more terrify the purple-clad neck beneath?'—a very harsh expression even for Persius. From its position between adj. and subst. *subter* ought to mean 'necks with an undershade of purple'! Read *supra*, joining it with *pendens* as in the common phrase *supra caput esse*, and taking *magis terruit* absolutely—'Does the sword hanging from the gilded ceiling over the purple-clad neck cause more terror?' The passage from Hor. C. iii. i. 17 sq. (which Persius had evidently in his mind)—

Destructus ensi cui *super* impia  
Cervice pendet &c.—

seems to me very strongly to support the change. The syllable *cer-* following might have absorbed the last syllable of *supra*, which was probably written compendiously; or the word might have been read *super* and then altered for metrical and other reasons. At any rate the change is slight, saves the construction, improves the sense, and has Horatian support—a matter of great consideration when we are dealing with Persius.

\* \*

FULCIRE.—I am obliged to Mr. Sandford for the corrections of my note in the Appendix to my *Propertius*. I do not think I differ from him in the meaning assigned to the verb in Persius (Pacuvius), which might be translated 'laden' or 'charged' (with grief). I ought to add that I have long ago abandoned the etymological connexion of *fulcio* and *farcio*.

\* \*

PROFESSOR GOODWIN'S long rambles among the herbage of Greek Verb-Syntax have left but few new specimens for future wanderers in that fair field of Enna. May I point out a flower which is apparently wanting in his great collection?

On p. 273 of the new *Moods and Tenses*, it is stated that 'dependent secondary tenses of the indicative remain unchanged' in *oratio obliqua*. I cannot find anything else which refers to the retention of the indicative in the protasis of conditional sentences in indirect discourse. So much was stated by Madvig. But Stahl, in his *Quaestiones Gram. ad Thuc. pertinentes* (p. 8, ed. 1886), in speaking of the *oratio obliqua*, adds something considerable to this. His words are: 'Cum in prolatis exemplis *ei* cum optativo ibi tantum appareat ubi in oratione recta scriptor eodem modo vel *εάν* cum conjunctivo uteretur, sequitur indicativum *ei* particulae junctum Thucydidem nusquam in oratione obliqua in optativum transtulisse. Neque ad solum Thucydidem, sed ad omnes scriptores haec norma applicatur excepto *ei* cum optativo futuri, quam structuram in oratione obliqua pro *ei* cum indicativo futuri ponere licet' (Goodwin, § 128). Stahl's examples from Thuc. are i. 72, 2; iii. 32, 2 (where, for *ei* *διέφθειρεν*, we expect *ei* *διέφθειρε*). Cf. Goodwin § 691, where he might add that *ei* almost = *ετι*; 46, 2; 52, 2; v. 41, 2; vii. 3, 1; 49, 2; viii. 92, 10. I have never seen an example outside Xenophon which breaks Stahl's canon. In an example given by Goodwin at § 696 from Plat. *Ap.* 20 B, *Καὶ ἐγὼ τὸν Εὐπρόδον ἐμακάρισα, εἰ ὡς ἀληθῶς ἔχει ταύτην τὴν τέχνην καὶ οὕτως ἐμμελῶς διδάσκει*,

he remarks that *εἰ* and *εἰδῶμαι* might be used. If Stahl is correct, is the optat. possible outside Xenophon in a single clause containing *ei* in *oratio obliqua*, unless *ei* with fut. indic., *ei* with optat., or *εάν* with subjunc. would be used in the recta?

It would be for the convenience of scholars if a third index were added giving a list of the authorities to whom reference is made. Not a single stone can be omitted in a monument which is to prove *aere perennius*.

E. C. MARCHANT.

\* \*

ZOOLOGICAL NOTES.—The *Classical Review* comes seldom into a naturalist's hands, but has been in mine during a recent illness. Certain zoological matters that occur therein suggest the following remarks.

*ὀρφός*. Mr. J. T. Clarke (*Classical Review* I. p. 97) rightly identifying this fish as the *Polyprion Cernium*, says: 'there has reigned for more than four centuries an entire ignorance in regard to the true nature of the *orphos*.' This is not the case. The same interpretation is given in Aubert and Wimmer (*Aristot. Thierkunde*, vol. I. pp. 122, 137). Erhard (*Fauna der Cykladen*, 1858, p. 87) and Heldreich (*Faune de Grèce, Athènes*, 1878, p. 81) have already shown that the fish is still well known in the Aegean under the ancient name. Bory de St. Vincent probably made a mistake in ascribing the name to the not dissimilar fish, *Serranus gigas*, whose modern name is according to Erhard *σέρρα*.

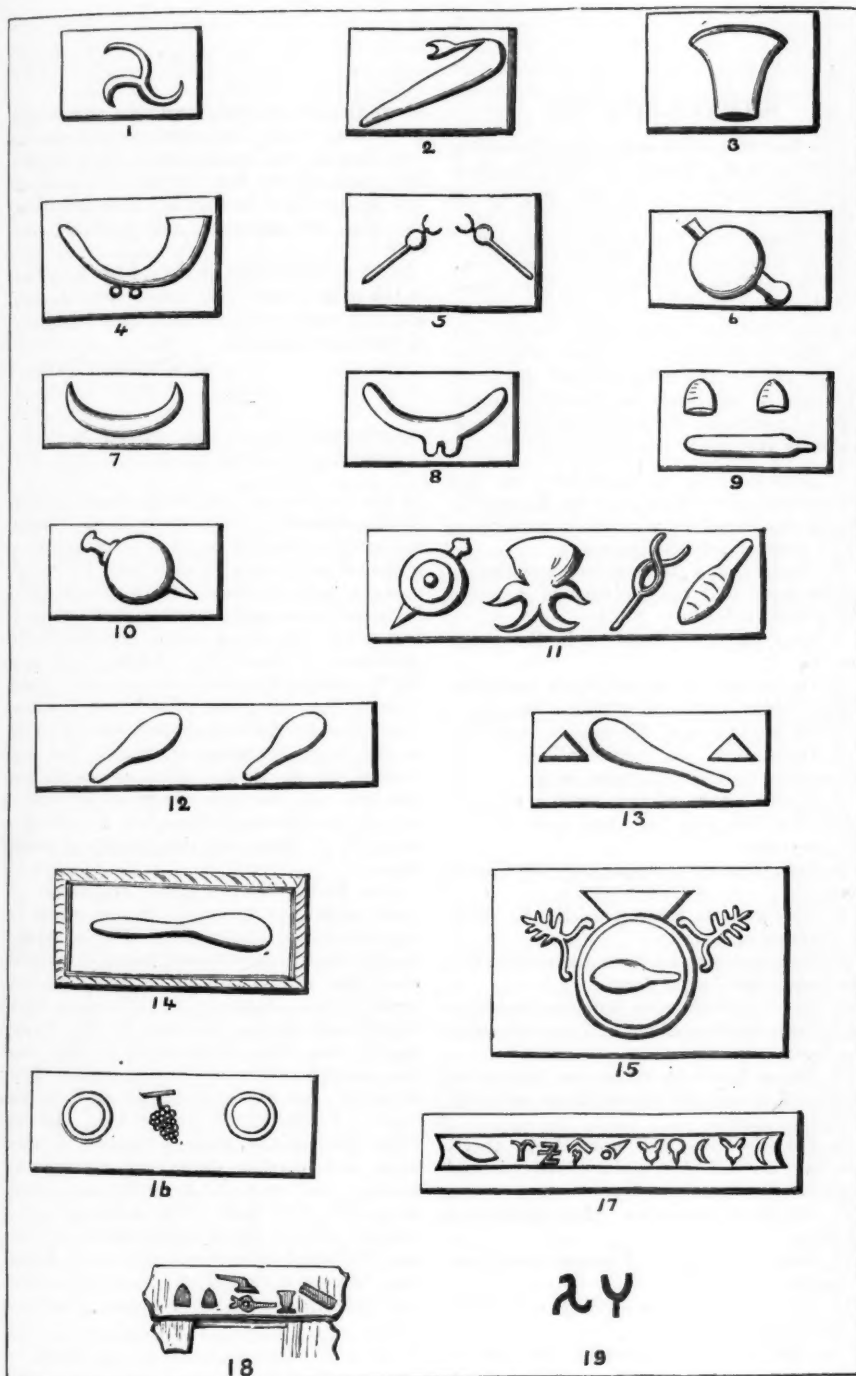
*κάνθαρος*. Prof. Tyrrell, commenting on *Paz* 129, 130 (*Classical Review*, I. p. 131) says it is 'strange that the *κάνθαρος* should be classed among *πετεινοί*,' and would read *μόνος ἐπιγελών* instead of *μόνος πετεινών*. But this is surely in forgetfulness of the fact that the beetle has wings, with which it could fly even 'into the presence of Zeus'; although it happens to have *ἐν ἐλὺτρω τὰ πτερά* (*H. A.* i. cap. 5). Indeed in this same passage of the *H. A.* both *κάνθαρος* and *μυλολόνη* are specifically classed among *τὰ πτηνά*. The same difficulty occurs in connection with the word *δικαιον* which, according to Ctesias, is 'a bird, the size of a partridge's egg, which buried its dung in the earth' (cf. M. R. James, *Classical Review* I. p. 244). Lassen (*Ind. Alterthumskunde*, II. p. 647) found the word quite inexplicable, but Mr. Valentine Ball's identification of it with the scarab or dung-beetle is more than probable and does not at all strain Ctesias's description.

*πρίστis*. Mr. Cecil Torr (*Classical Review* IV. p. 234) shows rightly that the passage in *H. A.* vi. 12, 1 does not include the *pristis* among the whales, but on the contrary excludes it. The correction *πρήστis* and the etymology from *πρήθω* are therefore unnecessary. But we need not stop short by saying that the *pristis* is 'unmistakably some kind of a shark,' and that 'the name is to be explained quite simply as the *biter*.' Tradition unfalteringly identifies the *pristis* as the *saw-fish* (*pristis antiquorum*, L.), which is not rare in the Mediterranean, and the name of course simply means the *sawyer*. The fish grows to a great size, quite comparable to that of the smaller whales or larger dolphins, though never so big as the kindred species in the Indian Ocean.

D'ARCY W. THOMPSON, JUNR.  
Dundee.



# ARCHÆOLOGY.



## CILICIAN SYMBOLS.

THE foregoing signs come from fortresses and lintels in that district of Cilicia Tracheia which was known as Olba and the site of the capital of which we found on the slopes of the Taurus 5850 feet above the sea level.

From coins we learn (Head *Hist. Num.* pp. 609—610) that the types of Olba were the throne of Zeus, the Fulmen, head of Hermes, Triskelis, Harpe, Zeus, Serapis and the pilei of the Dioscuri. Two coins have on the reverse the triskelis and the club. The sign of the club we found on eight different fortresses of the district and it was evidently very much associated with Olba.

1. Found above an inscription on the fortress over the Olbian cave at Kanygelli, which we learnt from another inscription was a deme of Sebaste-Elaeusa.
2. Found on a fortress commanding a ruined town and on the edge of a gorge about three miles from No. 1.
3. On a polygonal building in the gorge near No. 2.
4. On fortress at ruined town anciently called Eabbasis, five miles behind Elaeusa.
5. On the temple of Hermes at Eabbasis.
6. On a lintel in ruined village about three miles from the Corycian cave.
7. Above an inscription over a rock-cut relief of soldier with lance and spear in the Lamas gorge.
8. On a fortress overhanging the Lamas gorge.
9. On the same fortress as No. 8. Pilei of Dioscuri and club.
10. On a fortress at a town anciently called Bemisos in the Lamas gorge.
11. On a lintel close to Bemisos—entrance to a large building about half a mile outside the town.
12. On a lintel at ruins now known as Jambeslü, where are several doors with the club over them.
13. On a fortress three miles from above, guarding a small plain and a wine-press and reservoir for wine.
14. On the fortress above the ancient site of Olba.
15. From a fortress of ruined town now called Maidan.
16. Lintel from a ruined village east of the Lamas gorge.
17. Lintel at Uzenjaburdj, the fortress

above the site of Olba, forming a new script concerning which authorities are at variance.

18. Lintel near Lamas, found by Langlois and published by him on the title-page of his *Voyage dans la Cilicie*. This gives us the pilei, the caduceus, and probably the club.

19. Two marks also published by Langlois in the same work, also found near Lamas and supposed by him to mark the boundary of the Olbian district.

J. THEODORE BENT.

## SCULPTURAL SLABS FROM MESO-POTAMIA FOUND IN EGYPT.

IN the number of the *Revue Archéologique* for March and April of this year, M. L. Heuzey has given a description of a fragment of a green schist libation (?) slab with figures of men, animals, etc., in relief. His article is illustrated by an excellent tinted photograph of this interesting object, and is entitled *Tribu Asiatique en Expédition*. Some years ago the Trustees of the British Museum acquired three pieces of green schist<sup>1</sup> with sculptures of a similar nature, and among them is the large fragment of which that described by M. Heuzey forms a completing portion. As they are specimens of sculpture of an unusual character, a brief description of them may not be out of place here.

No. 20791. Rectangular fragment of green schist, 11 in. × 7½ in., on which is represented in relief a scene after a battle. A number of woolly-headed, bearded, circumcised men are lying dead or dying on the ground; one of these has his arms tied together above the elbows. In the upper part of the scene a lion about to bite into the stomach of one of these prostrate foes is shown; one paw is firmly planted on the victim's leg and another on an arm. In the lower part of the scene a number of vultures and carrion crows are represented picking the eyes out from the dead and devouring their flesh. The dead are quite naked. Above, to the right, are two figures, the heads and shoulders of which are wanting; the one is that of an officer or overseer and the other is that of a captive who has

<sup>1</sup> They are now exhibited in the Fourth Egyptian Room, in the table-case near the Assyrian Room.

both arms tied together behind him, and a heavy weight of stone or lead suspended from his neck. On the back of this fragment is part of a scene in which two giraffes are represented cropping the leaves of a palm tree.

No. 20790. Fragment of green schist, of irregular shape, 12 in. x 6 in. which joins the fragment published by M. Heuzey. On it are represented in relief :—1. A house with a domed roof and two towers, on the left hand is the door; bull with two heads, one of which faces to the right and the other to the left. 2. Lion followed by his lioness, rushing on to seize a hunter armed with a bow and another weapon; in the lion's head are transfixed two arrows shot from the bow of the hunter, shown on the Louvre fragment. 3. Behind the lions are two hunters, both wearing feathers on their heads. The first of these carries a double-bladed axe in the right hand, and a sceptre, on the top of which is a bird (eagle?), in the left; over his shoulder hangs a bag. Each man wears a short tunic, with folds, fastened round his waist, from which hangs a tail. The second hunter is occupied in drawing towards him a gazelle which he has caught with a lasso. Close by runs a dog or jackal.

No. 20792. Fragment of green schist, of irregular shape; its greatest length is 14 in., and its greatest breadth  $8\frac{1}{4}$  in. It appears to join the Louvre fragment and, together with the British Museum fragment No. 20790, to have formed part of the libation (?) slab of which very little is now missing. This fragment proves beyond all doubt that the scene represented is a hunting expedition. The first hunter holds part of the rope which has been used to lasso the gazelle, as described above; the second is armed with a spear and a boomerang; the third with a bow and a double-bladed hatchet; and the fourth with two spears and a boomerang. Each man wears feathers, a tunic and a tail. Beneath this row of figures are an oryx, an ostrich, an oryx, a stag (?) with branching antlers, and an animal like a jackal, the tail of which is very much like that hanging from the waist behind each man. At the tapering end of this fragment is a lion, the head of which is transfixed with five arrows; an arrow shot well into one of his thighs makes him lash his tail. It is not apparent who has shot these arrows. The three hunters on the other side of the animals are armed and dressed like their companions; each, however, carries a bag (?) which seems to be slung over his shoulder.

Now these fragments though found in

Egypt are not of Egyptian workmanship and it is evident that they were brought thither from some foreign Eastern land either as gifts or articles of tribute. If the lions sculptured on these slates be compared with those on the Assyrian sculptures from Nineveh, it will be seen at once that they are very similar to them. The birds are identical with those found on the Babylonian landmarks, and the Semitic features of the men proclaim them to be inhabitants of the land 'between the rivers' or of that further south. M. Heuzey has already pointed out resemblances between these sculptures and the paintings of the *Amu* or 'Asiatics' at Beni Hasân in Upper Egypt, but it seems doubtful if they belong to a period as remote as the XIIth dynasty. These remarkable objects were most probably made by Mesopotamian sculptors about B.C. 1550, and sent by his Mesopotamian allies to Amenophis III., King of Egypt, to whom, on account of the lion-hunting expeditions sculptured on them, they would be an acceptable gift. It is to be hoped that more specimens of this class of antiquities will be brought to light.

E. A. WALLIS BUDGE.

#### CATALOGUE OF THE GREEK COIN-COLLECTION AT BERLIN.

*Beschreibung der antiken Münzen (Königliche Museen zu Berlin)*. Vol. II. Berlin. 1889. 8vo. Price 20 Mark.

THE second volume of this important work has been prepared (as was also the first volume, published in 1888) by Dr. A. von Sallet, the Curator of the Berlin coin-cabinet. It is very welcome to all students of Greek coins and displays throughout its author's well-known care and knowledge. Unlike the Greek coin-catalogues of the British Museum, the volume is not provided with an introductory chapter. Dr. von Sallet has however inserted in the text a number of interesting and useful notes, dealing partly with questions of attribution and provenance. The source from which the Berlin collection obtained each of its specimens is stated, and this example might perhaps in future be followed with advantage by the compilers of our British Museum catalogues. The descriptions are printed in a tabular form, but the columns are too narrow—so narrow indeed that the average number of words in each line of the description of the reverse appears to be only three. Some space

would be gained for the descriptions if the separate column now devoted to the provenance of the coin (e.g. 'Fox,' 'Prokesch' &c.) were abolished and the information inserted in the middle of the page, after the coin-descriptions. The coins are of course arranged chronologically, though it is to be regretted that the author has only exceptionally, and not systematically, stated the limits of each period to which the coins are assigned. This omission (which will I hope be supplied in future volumes) will be especially regretted by archaeologists who have not had a special training as numismatists.

The present volume is illustrated by eight photographic plates, and by seventy cuts inserted in the text. The first volume was illustrated by eight plates and sixty-three cuts. The plates are satisfactory in point of execution, but for the adequate illustration of the volume they should have been far more numerous. A coin-catalogue without illustrations is a body without a soul. Dr. von Sallet would probably be the first person to admit this, and it is to be feared that the German government has not been so liberal in granting funds for coin-publications as our English Treasury has been. The cuts in the text (even if we admit the scientific legitimacy—and I cannot do so—of reproducing coins by non-mechanical processes) do not make amends for the scanty supply of photographs.

The present instalment of the *Beschreibung* embraces the coinage of Paeonia, Macedonia, and the Macedonian kings (to Perdiccas III.). The German coin-cabinet would appear to rival and in some series to surpass our English collection. The acquisition of two private collections—the Prokesch and the Fox—have especially made the Berlin collection what it is. The Prokesch coins belonged, one may say, of right to Germany, but the collection formed by General Fox ought never to have been allowed to leave this country. The collection is lost to us, but, as it was to go, it could not have been entrusted to better keeping than that of Dr. von Sallet.

I add some remarks on a few points that have struck me while reading this volume. 1. Pages v.—vi. Coin inscribed with the name AEPMHNAO, supposed by Dr. von Sallet to be a Macedonian king. The coin is assigned to B.C. 450 or a little later, and judging solely from the obverse-type this date would be possible for the coin. Curiously enough however the reverse is an incuse square of archaic form and is in fact

almost identical with the incuse on a coin of Potidaea also published in this volume (p. 123; pl. v. 49) and very rightly described by the editor as 'sehr alterthümlich, wohl vor 500 v.c.' This remarkable discrepancy between the style of obverse and reverse gives rise to grave suspicions as to the genuineness of this coin of the unknown Aermineaos. 2. *Amphipolis*. The Berlin Museum possesses nine and the British Museum eight specimens of the remarkable silver staters of this town. The unique coin with the Apollo-head wearing an earring is photographed on pl. iii. 25. The bronze coin on p. 47 No. 31 &c. in the Brit. Mus. Cat. *Macedon*, 'Amphipolis' has a wreath of reeds, not rays as stated by Dr. von Sallet (p. 46. No. 93). 3. *Chalcidice*. The Berlin collection possesses seven and the British Museum eleven silver staters. 4. *Eurydicea* p. 88. *obv.* Veiled female head, *rev.* tripod. Dr. von Sallet is inclined to assign these coins to Ephesus (under the name Eurydicea) or to some place named Eurydicea near Ephesus. He points out that one of the Berlin specimens came from Ephesus. Mr. H. P. Borrell (*Num. Chron.* iii. p. 135 f.) attributed the coins to a Macedonian Eurydicea, but I find from a note, p. 75, in his MS. catalogue (in the Medal Room of the British Museum) of his own collection that he did not know the exact find-spot of the coins:—'One (he says) in 1823 came to me from the Morea, one in 1827 from Salonica, and one in 1828 from the interior of Asia Minor.' 5. *Heraclea*. p. 89. The coins belong to the *Bithynian* Heraclea ('Pontica'), in spite of the resemblance (pointed out by Dr. von Sallet) of their incuses to those on Macedonian coins. A coin of the type of No. 3 was actually bought at Ereklî, the ancient Heraclea Pontica, by Mr. Sibilian (see *Num. Zeit.* ii. p. 303). 6. *Thessalonice* p. 141. Dr. von Sallet remarks that on one of the coins attributed to this place in Brit. Mus. Cat. *Macedon*. p. 113, No. 43, the reading is ΘΕΣΣΑΑ, not ΘΕΣΣΑΑΟΝ, the bridle of the horse being mistaken for ON, and he assigns the specimens to Thessaly and not Thessalonice. But on re-examining a very well-preserved specimen in the Brit. Mus. I find that the reading ΘΕΣΣΑΑΟΝ is correct.

It only remains to express the wish that Dr. von Sallet will lose no time in bringing out the succeeding volumes of a work which is of primary importance for the study of Greek numismatics.

WARWICK WROTH.



*Catalogue of Greek Coins. Pontus, Paphlagonia, and the Kingdom of Bosphorus*, by WARWICK WROTH. Edited by REGINALD STUART POOLE, LL.D., Correspondent of the Institute of France. London: printed by order of the Trustees. 1889. 8 $\frac{1}{2}$  x 5 $\frac{1}{4}$ . Pp. xlv, 252. Plates xxxix.

THIS volume of the catalogue of Greek coins in the British Museum describes over 1200 coins, with autotypes of 486 of them. The weight, size, device, and inscriptions of each piece are given. The lettering is copied with care, ligatures and arbitrary spacing of letters being given with precision. To ensure perfect accuracy the editor in charge has compared 'every coin with the corresponding description.' A few important coins not in the British Museum are described in the introduction. Whenever coins are dated, the era employed is given with reference, when necessary, to authorities.

The countries of Pontus, Paphlagonia, and Bithynia were partly included in the dominions of Mithradates the Great, and from them was constituted the Roman province of Bithynia and Pontus, though a few of their cities were in Galatia. But before they became a part of the Roman dominion, their countries had passed through various changes of government, to which testimony is borne by their coinage. The coins represent autonomous civic coinage, regal coinage, and coinage under the imperial supervision. The coins of Bosphorus are all regal, as the kings of Bosphorus were allowed the privilege of coining by the Romans.

The coins of each country are arranged by themselves, an arrangement which would be perfectly simple but for the complications of Pontus and Bosphorus. The coins of the European portion of the kingdom of Bosphorus are not included in this volume, as they have been described in the *Catalogue of the Tauric-Chersonese*, etc., and, as the author justly says, the coins of the later kings of Bosphorus here described 'would be better classed under "Europe," and placed after the coins of Panticapæum, the city at which they were doubtless minted.' This division of the coins of Bosphorus results from the adoption of Eckhel's geographical order. The coins of Asiatic Bosphorus are the first in the catalogue, followed by those of the Sindi and Colchis. Then follow the coins of Pontus arranged by cities. Here, and elsewhere throughout the book, the cities are in alphabetical order. After the coins of Pontus come those of the kingdom of Bosphorus (Leucon II. and III.), then those of the kingdom of Pontus (Mithradates II. and Pharnaces I.), then those of the (united) kingdoms of Pontus and Bosphorus (Mithradates Eupator and Polemo II.), which are again followed by the coins struck by the long line of the kings of Bosphorus. The regal coins of Paphlagonia (king Pylaemenes) and Bithynia follow after the coins of the cities of those countries. The coins of each city are arranged chronologically except that the metals are kept separate. The kings are ordered chronologically, and here again the metals are divided.

The earliest coins described in this volume are the silver staters of Sinope, issued about 480 B.C. The earliest coins of Heraclea of certain attribution date from about 415 B.C., but J. P. Six has attributed to Heraclea a series of electrum hectææ with *obv.* Head of bearded Herakles, l., in lion's skin; *Rev.* Incuse square divided into four compartments. The head of Herakles resembles that on the earliest coins certainly struck at Heraclea, but as the type is a common one the author refuses to class these hectææ among the coins of Heraclea. The next earliest coins are those of Chalcedon, beginning about 450. The other cities which coined money before Mithradates the Great

began in the fourth and third centuries. By far the greater part of the coins described are bronze pieces issued under the Empire.

The introduction gives the necessary historical sketch of the countries whose coinage is described, as well as descriptions of the types of the various coinages, with discussion of numerous questions connected with them. The altar on coins of Amasia may be that of Zeus Stratios, or some local divinity, and the author suggests that the eagle and chariot above the altar may refer to the apotheosis of an emperor. The figure on the reverse of a coin of Bithynium which has been called Antinous in the character of Hermes, is explained as a representation of Antinous as the divinised herdsman of Bithynium. The two views do not seem irreconcilable. Alliances are rarely recorded on coins of those regions, but the British Museum possesses coins of Nicomedia in alliance with Perinthus, Pergamum, Smyrna, and Laodicea. None of these seem to have been struck at Nicomedia. In the discussion of coins of the kingdom of Bosphorus a table of the weights of staters is given, and a table of marks of value on bronze coins. Some of these are in the form of a star, and the same sign occurs on staters. The female figure on the reverse of the tetradrachms of Nicomedes I. of Bithynia has been explained as a personification of Bithynia, and a similar male figure on the drachms of the same king has received the same interpretation. But Mr. Wroth accepts M. Reinach's interpretation of these figures as Bendis and Ceres respectively. The forty-six pages of this introduction contain a truly remarkable quantity of information condensed into very brief space. Authorities are freely cited, both for and against the author.

The volume, like its predecessors, is fully indexed, thirty-three pages being devoted to indexes. Index IV. c. and Index VI. merely contain the statements that 'there are no magistrates' names on the Imperial coins described in this volume,' and that 'there are no names of engravers on the coins,' etc. This is really useful information, and though perhaps these two indexes might have been printed on one page, it is wise to keep them apart, in conformity with the other volumes of the series.

After the indexes is a table of the relative weights of English grains and French grammes, and a table for converting English inches into millimetres and the measures of Mionnet's scale.

In mechanical execution the volume is, like the preceding volume of the series, excellent.

HAROLD N. FOWLER,  
Exeter, New Hampshire.

#### ACQUISITIONS OF BRITISH MUSEUM.

Lord Savile has presented to the Museum an archaic terra-cotta antefix, discovered in the excavations he is conducting at Civita Lavinia, the site of Lanuvium. It is of great beauty and very large, the front portion semicircular in form, measuring 15 in. high by 16 $\frac{1}{2}$  in. wide. The clay is bright yellow, with details laid in deep red and brownish purple. The hair is arranged low over the forehead, and falls in three locks on either side; it is surmounted by a stephane painted with a meander pattern. From the crown rise two stalks which hang down on either side of the face, terminating on the level of the chin in a palmette. On these palmettes rests an arch of broad ovolo, forming a frame for the whole; this ovolo is connected with the palmette stalks by a network pierced *à jour*, consisting of three rows of semicircular apertures. The neck is encircled with a necklace.

The mask is strengthened at the back by the addition of a stay which joins the upper part of it

to the actual covering tile of which it forms the ornament, making as it were a kind of flying buttress. This antefix was recently the subject of a paper read by Lord Savile at a meeting of the Society of Antiquaries.

CECIL SMITH.

The account which I gave in the April number of the *Classical Review* of the Latin inscriptions in the Nottingham Castle Museum may be supplemented by the following list of inscriptions on bricks and tiles:—

- (1) On flat brick, in sunk and reversed letters:

VINPANSVL

Marini, 1396.

- (2) On similar brick:

caduceus AI ramus

C.I.L. xiv. 4090, 28.

- (3) On flat oblong brick:

LÄ//// (sub ramo), FELICE

This inscription, I think, is registered neither in the *Corpus* nor in Marini's *Sylloge*.

(4) This and the following inscription are from circular stamps on tiles. The impressions are very imperfect:

(opus do) LIARE EX PRA (ed Faustinae | Aug  
n ex) FIGL FAVN (lul Prisc)

Marini, 128, gives FIG FAVN. On this Dressel remarks that all the examples seen by him had FIGL FAVN. He is supported by the present example. It is probable therefore that Marini made an error in copying.

- (5) EX (praedis L Veri) AVG OP DO | LIA C  
(Numid) I FELIC

Marini, 133.

The Nottingham Museum owes these inscriptions, as well as all the other results of the Nemi excavations which are in its possession, to the munificence of their discoverer, Lord Savile.

F. GRANGER.

*Journal of Hellenic Studies*. 1889. vol. x. Nos. 1 and 2.

1. Murray: remains of archaic temple of Artemis at Ephesus: publishes the remains of the sculptured cornice, so far as they have been put together; and a suggested restoration of two forms of columns, with and without sculpture; and proposes the name of Bupalos as the sculptor: two plates, five cuts. 2. Tozer: the Greek-speaking population of Southern Italy. 3. Head: publishes coin in the British Museum with a type of Apollo Hikesios, a title hitherto unknown as applied to this god: cut. 4. Hicks: publishes the inscriptions (forty in number) from Casarea, Lydae, Patara and Myra, collected by Mr. Bent in 1888 (see *J. H. S.* ix. pp. 82, 83): with a map and note by Mr. Bent. 5. McPherson: historical notes on certain modern Greek folk-songs. 6. Ridgeway: metrological notes (continued). iii. Had the people of pre-historic Mycenae a weight-standard? iv. How were the primitive weight-standards fixed? 7. Six: on the composition of the Eastern Pediment of the Zeus temple at Olympia, and Alcamenes the Lemnian. Rearranges the central group and places one horse of each chariot group in the rear, as on a black-figured hydria: proposes a restoration for the mutilated figure next to the river-god on the left. Collects evidence to show the existence and chronology of two Alcamenes, of whom Alcamenes I. made both pediment groups: and compares them with the con-

temporary art of the vase-paintings: three cuts, photographic plate. 8. P. Gardner: republishes the paintings on the krater (*Mon. Ined.* xi. 38-40): thinks the Niobide scene localises the other scene, which is the ascent of the mountains near Cyzicus: proposes to identify the figures. 9. E. Gardner: (i) thinks the Polledrara hydria was not made at Naukratis, and that the analogous ware found in Naukratis and Rhodes was made at Lesbos. (ii) Discusses Dümmler's paper on vases from Caere. (iii) Quotes Studniczka's interpretation of the Cyrene cup (*Naukratis*, i. pll. 8, 9). 10. Watkiss Lloyd: critical notes on the Electra and Antigone of Sophocles. 11. Ramsay: a study of Phrygian art, part ii: discusses the question of the age of the Lion Gate at Mycenae: the class of patterns in Phrygian art, and their origin; the Midas monument and the monument of Arezastis, in reference to Perrot and Chipiez, with other monuments of the Midas city. Notes on the Phrygian inscriptions and alphabet (see p. 187 for his view of the Aristonophos inscription): cuts 14-33. 12. Michaelis: the Imperial German Archaeological Institute: translation from the *Preussische Jahrbücher*. 13. Ramsay: Artemis-Leto and Apollo-Lairbenos. 14. Harrison: two cylices relating to the exploits of Theseus: (i) belonging to Miss Tricoupi (see *C. R.* 1888, p. 234), (ii) fragments from the De Luynes collection in the Bibliothèque Nationale, Paris: two double plates. 15. Murray: archaic Etruscan paintings from Caere: the five terra-cotta slabs purchased in 1889 by the British Museum (*Bull. dell' Inst.* 1874, p. 128). Suggests B.C. 600 as an approximate date, when Etruscan art may have been stimulated by the advent of the artists escaping from the rule of the Kypselidae at Corinth: their Asiatic influence may be due to the Asiatic Greeks settled in Egypt, or directly to the Greeks of Asia Minor: plate, four cuts. 16. [Ed.] issuing plate of the Macmillan lekythos. 17. E. Gardner. Archaeology in Greece, 1888-89: (i) Excavations and archaeological work. (ii) Museums and administration. (iii) Byzantine art and antiquities: plate, and four cuts.

Notices of Books. Herrmann's 'Gräberfeld von Marion auf Cypern'; Gardner's 'Naukratis ii.'; Benndorf and Niemann's 'Heroon von Gjolbaschi-Trysa'; Babelon's 'Cabinet des antiques à la Bibliothèque Nationale'; Imhoof-Blumer and Keller's 'Tier- und Pflanzenbilder'; Schreiber's 'Hellenistischen Reliefbilder,' part i.; Benndorf's 'Wiener Vorlegeblätter,' 1888; Paris' 'Sculpture Antique'; Head's 'Coins of Corinth and Colonies &c'; Evans' 'Horsemen of Tarentum'; Busolt's 'Griechische Geschichte,' part 2, and Holm's 'Griechische Geschichte.'

C. S.

*Römische Mittheilungen*. 1889, part iii. Rome.

1. Graef: the Herakles of Skopas and analogous types: several replicas of a youthful head crowned with poplar have long been known (see *Arch. Jahrb.* I. pl. 5, No. 2), attributed to Praxiteles. Publishes two here and compares the measurements of four known. Classes all the reproductions of this type according to the direction of the head, and compares it with the Praxitelean type. The best analogy is to the sculptures of Tegea, from which it would seem that the original was by Skopas. Pausanias (ii. 10. 1) mentions a marble Herakles by Skopas at Sikyon, and this is probably identified in a coin type (*J. H. S.* vi. p. 70). Study of the Meleager in the Vatican and other reproductions: two photographic plates, five cuts. 2. Huelsen: report of the new discoveries and researches in the topography of the town of Rome 1887-1889: to be continued annually: (i) Sources of Roman topography; (ii) Works bearing

on the subject; general history of the building of the town; (iii) Topographical purview: cuts. 3. Mau: *Bibliografia Pompeiana*: notices of eight works dealing with Pompeii. C. S.

*The same.* 1889, part iv. Rome.

1. Heydemann: two monuments of Southern Italy, (i) the 'base di Sorrento'; two fragments of a monument with four groups of sculpture in relief; (ii) a small bronze statuette of Mercury found in Ruvo, where antiquities of this class are very rare: two plates. 2. Petersen: the circular medallions with reliefs of the Arch of Constantine: with special reference to the type of Hercules invictus: four cuts, photographic plate. Accounts of Meetings. C. S.

*The same.* 1890, part i. Rome.

1. Wissowa: publishes a terra-cotta relief of the Tyskiewicz collection, representing a scene in a school: the schoolmaster, a draped human figure with an ass's head sits in the centre; on the right are two rows of scholars, six apes (cynoscephali) holding writing-tablets on their laps; with some remarks on the history of parody and caricature, which seems to have centred in Alexandria; plate. 2. Studniczka: the Spada pseudo-Aristotle; the attribution rested on the inscription engraved on the side of the plinth; this is probably to be read as Aristoteles or Aristippos: the head does not belong to the statue. With a note on Aristotle by Gercke. 3. Sauer: publishes a Pompeian wall-painting found in 1878 representing Phaedra. Of the two types of Phaedra scenes, that to which this belongs may be referred to a great original, probably Hellenistic; plate. 4. Mau: gladiatorial inscriptions of Pompeii: sixty-six have been found, all but one written up in the same house, and apparently all on one occasion, when some spectacle was about to take place. 5. Pernice: certain inscribed pyramids of lead, at Naples and elsewhere, supposed to be weights, are rather sale labels for use in shops. 6. Huelsen: architectural ground-plan engraved in marble; notes on some of the plans originally collected in Jordan's edition of the 'Forma Urbis Romae'; plate, seven cuts. 7. Mau: addition to his article above; refers to Mommsen's publication (*Eph. Epig.* vii. p. 388) of a decree on gladiatorial games.

*Reports of Meetings*, with three cuts, viz. (i) the statue of Apollo and another figure in the Pallavicini gardens, said to be false (Petersen); (ii) a relief in calcareous stone representing a funeral cortège, at Aquila (Huelsen); fragments of a marble relief representing a naval scene; from a sarcophagus, not, as was supposed, from a temple. C. S.

*Athenische Mittheilungen*, 1889, part 4. Athens.

1. Schneider: gives a statement of the smaller objects found in the excavations in Feb.—Mar. 1889 on the site of the Dionysos theatre at Athens: principal among these is the find of pottery, which seems to give 450 B.C. as the downward limit of date: the most important piece is an oinochoe signed by Xenokles and Kleisophos: publishes this, with remarks on the relations between the different Athenian styles of vase-painting in the sixth century: cut, double plate. 2. Michaelis: the date of the rebuilding of the temple of Athene Polias at Athens: republishes an inscription recording the accounts for this rebuilding (*Berl. Phil. Woch.* 1881. p. 1257), proposing as date the second half of B.C. 409: this suits the political history of the time. 3. Judeich: Olympos. The writer and Winter were here in 1887 and recovered some further inscriptions which he

here publishes. 4. Brueckner: publishes a sculpture found in 1888 at Eleusis, with an inscription showing that it was a monument to cavalry: plate. 5. Schliemann: two inscriptions found at Pergamos in his recent excavations. 6. Novossadsky: publishes a new fragment of the inscription *C.I.A.* iv. 1, 1. 7. Diamantaras: sepulchral inscription of Muroi in Lycia: the transgressor is to pay three *κισθηφόρους* fine.

Report of excavations [W.D.].

C. S.

*The same.* 1890, part 1. Athens.

1. Graef; the group of the Tyrannicides, and works in Athens of similar style; compares in detail the statue by Antenor with others and with the group of the Tyrannicides; the latter is to be referred to about 477 B.C. Shows the existence at Athens for a limited period of a strongly marked style of art, and discusses its origin and influence on the development of Athenian art; three cuts. 2. Weissshaupl; an Attic funeral lekythos, found in a tomb in Eretria: two figures at a Mausoleum of Asiatic form, showing that foreign influence was coming in already at the middle of the fifth century; with a description of eighteen other lekythi of analogous technique, mostly from Attika and Eretria, all probably of Athenian fabric. 3. Rossbach; on the Nemesis of Agorakritos; publishes in a cut the Gandy head in the British Museum. 4. Szanto; on the history of Thasos; discusses specially the inscription *J. H. S.* viii, 401; agrees in the main with Hicks' restoration. 5. Brueckner; poros sculptures on the Akropolis, continued; (ii) the larger Triton pediment; the centre was occupied by the figure of Triton who probably held a dolphin, and whose body extended into the left angle; alongside his body is Herakles, who grasps him round the waist; on the right is a second human figure with anguiform body which occupies the right angle: he holds on his right hand a bird; this can only be Kekrops, and signifies that the contest takes place on Attic soil; plate. 6. Heberdey; adduces evidence in favour of Studniczka's combination of the female statue with the base of Antenor, and disproving the doubts expressed thereon (*Builder* 1888, p. 261; *J. H. S.* x. p. 278); two cuts. 7. Schliemann; two fragmentary inscriptions from Ilion. 8. Kontoleon; inscription of Nisyros. Bibliography. C. S.

*Revue Archéologique.* January–February, 1890. Paris.

1. Deloche; signet rings and seals of the Merovingian period, continued: several cuts. 2. de Vogüé and Delattre; Punic necropolis of Byrsa: description of two tombs recently opened, with plans, a plate and a cut. 3. Carton; the Pagan necropoleis of the Bulla Regia (Hammam-Daradjji): (i) sepulchral monuments, (ii) sarcophagi, (iii) tomb furniture; plate, eleven cuts. 4. Castan; two Roman epitaphs of women, part of the street of tombs of Vesontio. 5. Chamonard and Couve; Catalogue of the Bellon collection, concluded. 6. Loret; researches on the hydraulic organ; (i) construction, (ii) description by Vitruvius, (iii) various documents bearing upon it: plate, and fifteen cuts. 8. Bapst: the tomb of S. Piat or Piator, martyred in 287 A.D.

*Archaeological news &c.* Letter from M. Imbert on the Lycian tombs of Paiafa and Marahi in the British Museum. *Bibliography.* Cagnat's *Revue des publications Epigraphiques*.

C. S.

*The same.* March–April, 1890.

1. Heuzey; publishes part of a curious plaque with sculptures in relief (see Mr. Budge's note in this issue

of the *C.R.* p. 322), and compares the style with the painting of Beni-Hassan: plate and six cuts. 2. Flouest: the Gaulish god with the mallet, on four-sided altars: the altar of Mayence: two plates. 3. Gaidoz: same subject: the altars of Stuttgart: two cuts. 4. Deloche: signet rings and seals of the Merovingian period, continued; several cuts. 5. Henry: application of new instruments of precision to archaeology: in particular to the morphologic study of three types of amphorae in antiquity: three cuts. 6. Waille: note on a Christian bas-relief found at Charchell: the Magi with their camels visiting the stable at Bethlehem: and the three children cast into the fiery furnace: cut. 8. Morel: tumuli of Diarville and of Ambacourt: Gaulish remains, bronze armlets, &c.: plate. 9. de Villenois: an archaeological error relative to ancient bronzes; disproves Morlot's theory, that bronze was obtained by mixing two metals, that this mixture presupposes the knowledge of the two components in isolated form, and that there had been an age of pure copper.

S. Reinach's '*Chronique d'Orient*,' pp. 254-304, a complete summary of archaeological events.

*Archaeological news.* Letter from M. Imbert. The Congress at Troy in March 1890 and reports thereon. *Bibliography.* Cagnat's *Revue des publications Épi-graphiques*. C. S.

*Bulletin de correspondance Hellénique.* March-April, 1890. Athens and Paris.

1. Holleaux; excavations in the temple of Apollo Ptoos, continued; inscriptions 19-33. A *résumé* of the inscriptions proves the supposition based on Paus. ix. 23, 6 to be incorrect, viz. that the destruction of Thebes by Alexander ruined irretrievably the oracle and sanctuary of the Ptoion. 2. Jamot; archaic terra-cottas of Tanagra; describes a chronological series both of the standing type, from the primitive

xoana, and the horseman type. The feminine type with polos is very early and probably comes from the east; the horseman type is due to the same origin; eight cuts, two plates. 3. Radet; sixteen inscriptions from the Maeander district. 4. Giannopoulos; eight inscriptions *της επαρχίας Αλμύρου*. 5. Fougères; excavations at Mantinea, continued; (ii) inner topography. Describes the theatre, the buildings near it, the bouleuterion, agora, and ancient streets. Answers Schliemann's attack in the *Berliner Zeitschrift für Ethnologie* (January), who denounced the excavations as 'unsystematisch'; two plates. 6. Paton; two inscriptions from Rhodes; two blocks, formerly joined, and serving as the base for two statues (cf. Loewy, *Insch. Gr. Bildh.* 201); the third is a list of names of the first half of the second century B.C.; with an alphabetical list of these names. 7. Pantelides; two inscriptions bearing upon Theocritus' journey in spring in Kos. 8. Lechat; observations on the archaic female statues of the Akropolis Museum; (i) Costume, (ii) Chaussure, (iii) Coiffure, (iv) jewels and ornaments, (v) *Μυρίσκος* (quotes the Schol. to Ar. *Aves*, 1114 to show that this was crescent or semilunar, and served to protect the statues against birds; thinks that the custom gradually died out after the sixth century); (vi) the working of the marble. 9. Foucart: inscriptions of Caria; Lagina, Panamara, Temple of Artemis (*Καρπάζων*?), Pedasa, including a new sculptor's signature, Philistides an Athenian of the fourth century. 10. Pottier; fragments of terra-cotta sarcophagi found at Clazomenae; studies the history of painting on a white engobe; plate. 11. Bérard; archaic statue of Tegea; discovered on the site of the temple of Demeter *ἐν Κορυθῆσσι* (Paus. viii. 54, 5); possibly imported into Arcadia, a work of the early school of Argos; plate. 12. Lechat; two bronze bits, one found in the excavations on the Akropolis: two cuts. C. S.

## SUMMARIES OF PERIODICALS.

**The Expositor**, 1890. Nos. 1-6. The most important contribution to the new volume is that by the late Bishop Lightfoot on 'The Internal Evidence for the Authenticity and Genuineness of St. John's Gospel,' which is contained in Nos. 1, 2, 3. Another interesting series is that by Dr. Plummer on his 'Recollections of Dr. Döllinger,' in Nos. 3, 4, 6. Dr. S. Cox writes on St. James and his epistle in Nos. 1 and 4; Professor Bruce continues his studies on the Hebrews in Nos. 2, 3, 5; Professor Sanday has a notice of Dr. Hatch in No. 2; Professor Godet writes on the Logical Arrangement of Romans v. 5-17 in No. 4. In No. 3 F. L. H. Millard explains *οἱ βαπτίζοντες ὑπὲρ τῶν νεκρῶν* by the fact of the baptism of whole families together on the conversion of the fathers: he thinks that this might lead to the custom of proxy-baptism, in behalf of those who had died before the preaching of the Gospel.

In No. 6 there is a striking article by Canon Hicks on 'Demetrius the Silver-smith,' treating of the new light thrown on the narrative in the Acts by the inscriptions found at Ephesus, which he is now editing for the British Museum. One point which will doubtless give rise to discussion is his explanation of the phrase *ποιῶν ναοὺς ἀργυροῦς Ἀρτέμιδος*. These are usually supposed to be silver shrines sold to pilgrims, but the supposition is unsupported by evidence, and Canon Hicks thinks that St. Luke may have misunderstood some such phrase as *ἀργυροκόπος*

*ἐν καὶ νεοποιὸς τῆς Ἀρτέμιδος*, where *νεοποιὸς* denote a warden of the temple and not a trade. An inscription has been found in which a Demetrius appears as chairman of these wardens, who were annually elected, two from each tribe of citizens.

**American Journal of Philology**. No. 41. April, 1890.

*The Dirae of Valerius Cato*, Robinson Ellis. Scaliger in 1573 was the first to suggest that the author was Valerius Cato. About 200 years later Friedrich Jacobs saw that the first 103 lines only belong to the *Dirae*, and the remaining 80 lines to the *Lydia*. Näge shows that the latter are only part of the *Lydia*. Mr. Ellis supports Näge's view that if the scene of the *Dirae* is the same as that of the *Lydia* then that on the grounds both of subject matter and language the latter was written first, and this view remains unshaken even if the locale of the two poems is not the same. 'The Lydia of the fragment is a mere girl, still immature; the Lydia of the *Dirae* is a woman with whom the poet has long cohabited, and the memory of whom will survive her death.' Nothing conclusively militates against Scaliger's opinion that the two poems (at least in their earliest form) belonged to the first half of the last century of the Republic.—On the sentence-question in *Plautus* and *Terence*, second paper, E. P. Morris, continued from last number [*C.R.* *sup.* p. 286]. Questions with



-ne. I. *nonne*. K. Relatives with -ne. On ne with apparent negative sense. II. *Num*, including *numquis*, *numquid*. III. *Equis*, *cequid*, *en unquam*. IV. Questions without an interrogative particle, divided into: A. Idioms and sentences with slight interrogative effect. B. Repetitions. C. *Rogas*, *negas*, *rogatus*, and similar verbs. D. Questions with *non* and other negative words. E. Questions with *jam* and *etiam*. F. continued, supplementary and introductory questions.—The new edition of Mr. R. Ellis' *Commentary on Catullus* is reviewed by W. H. Klapp, who considers the most valuable part to be the various excursus appended to many of the poems. The reviewer, differing from Mr. Ellis, maintains that LXVIII. is two poems and not one.—Prof. Mayor's *Latin Heptateuch* is reviewed by J. T. Hatfield. 'Prof. Mayor brings to his work extraordinary qualifications: a severe Latin scholar, with that thorough training in metrics possessed by English versifiers, he has also a mastery of the Fathers and especially of the Christian Latin poets, and makes brilliant use of this material on every page.'—There is also a 'brief mention' of Mr. Warren's *Republic of Plato* Books I.—V., criticising the 'leisurely chat' of which it mostly consists.

**Neue Jahrbücher für Philologie u. Pädagogik.** Ed. Fleckeisen u. Masius. (Leipzig, 1889.)

Heft 5 contains: (1) G. Busolt *Diodors Verhältniss zum Stoicismus*, to the effect that Diodorus was a Stoic in ethics but an Epicurean in physics. (2) F. Schröder *Theokritos von Chios*, proving that this person was not a man of letters but a politician and that he died B.C. 319. (3) F. Hultsch *Zur Kenntnis des Volkstümlichen Rechnens bei den Römern*, an article suggested by Petronius 58 *partes centum dico ad aes, ad pondus, ad nummum*, and Hor. Ep. II. 3. 325 *Romani pueri* etc. Hultsch's conclusion is that *partes dicere* and *in partes diducere* refer to the same arithmetical operation, which was, in effect, the calculation of monthly interest. (4) E. Hiller *Zu Archilocho* fr. 32, a critical note. (5) L. Triemel *Diodor u. die Censur des Appian Claudius Caecus*, showing that the inconsistencies of Diodorus' chronology are due to the fact that generally he uses the annals of Cato but occasionally (as on App. Claudius) the history of L. Piso who used the annals of Fabius Pictor. (6) A. E. Anspach *Die Abfassungszeit des Plautin. Bacchides*, fixing the date at B.C. 187. (7) H. Kothe *Virgilius u. Timaios*, an inquiry whether Virgil used Timaios at all in preparing the Aeneid. (8) F. Knoke *Der Bericht der Florus über die Varusschlacht*, showing that Florus does not really suggest the story, repeated by Ranke, that Varus was sitting on the tribunal at the time of the assault.

Heft 6 contains: (1) H. Usener, *Variae Lectionis specimen primum*, forty emendations, almost all in late writers. One of them is absolutely certain and ought to be quoted. In Herod. I. 67 *οἱ δὲ ἀγαθοεργοὶ εἰσι τῶν ἀστῶν*, read *τῶν στατῶν*, or *στάτων*, according to Hesychius s.v. and Bekker's *Anecd.* p. 305, 20 *στατῶν ἀρχοντὶς εἰσι παραπλησίαν ἔχοντες τοῖς ἀγαθοεργοῖς ἀρχήν*. (2) W. H. Roscher, *Zum Homer. Selenehymnos*, I. 6, proposing *ἐνδαίονται* for *ἐνδαίονται*. (3) C. Haebelin, *Zu Platons Kriton* 49 A, proposing *ταῖς κοῖδ' ὅ' ὄντες*. (4) P. Seliger, *Des Protagoras Satz über das Mass aller Dinge*, partly polemical, but chiefly occupied in showing that Plato rightly understood the maxim which he ascribes to Protagoras in *Theat.* 152 A. (5) A. Ludwig, *Zum Homer. Hermeshymnos*, emendations. (6) A. Teuber, *Die Regulusode des Horatius*, contending that this ode was written *à propos* to a discussion whether the captive soldiers of Crassus were to be brought back to

Italy. (7) A. Draheim, *De Phaedri Senario*, concerning the influence of accentuation on the structure of the line. (8) K. Schrader, *Zu Florus* II. 34, § 65, proposing *dictus dictator*.

Heft 7 contains: (1) J. K. Fleischmann: *Das Charakterbild der Elektra bei Aischylos*, suggesting chiefly that Aeschylus presents Elektra as a type of a woman justly enraged in contrast to the devilish fury of her mother. (2) H. Meuss *Gottheit u. Schicksal bei den Attischen Rednern*, a very interesting summary of the allusions to the gods in the orators, who are taken as representatives of popular religion. (3) H. Kleist *Zu Platons Gorgias* 450 D, 451 B, 454 B, chiefly on Plato's application of *τέχνη*. (4) M. Kiderlin *Zu Quintilianus* V. VI., emendations. (5) H. Peter on L. Müller's ed. of *Nonius Marcellus* pts. I. and II., an unfavourable notice, directed chiefly to showing that Müller is too well justified in saying of his own work 'ita inuenies (Nonium) mutatum ut uix Nonium agnoscas in Nonio.' (6) E. Brandes *Zu Verg. Aen.* IX. 330, proposing *armigerum regis* for *armigerum-que premi*.

Hefte 8 and 9 (pub. together) contain: (1) H. Pomtow *Fasti Delphici*, an elaborate study of the Delphic inscriptions at present known, with a view to restoring a list of priests (from cir. B.C. 200 to cir. A.D. 130) and of archons and also the pedigrees of some leading families. (2) L. Voltz *Zur Überlieferung der Griech. Grammatik in Byzantinischer Zeit*, an article founded on L. Cohn's discovery that the work *περί μέτρων ποιητικῶν*, attributed to Draco of Stratonicea, was really written by one Jacob Diassorinos, who was employed in the Paris library between 1545 and 1555. Voltz, by a great array of parallel passages, shows the sources from which the work was taken. After three trifling notes (6) O. Seeck *Studien zur Gesch. Diocletians u. Constantins* Th. II. on the Fasti Idaciani and the Chron. Paschale, supporting the former and discrediting the latter, at least in so far as it gives dates not derived from earlier authorities. (7) F. Knoke *über den Rückzug des Caecina*, in Tac. Ann. I. 63. (8) H. Kothe *Timaios u. Cic. Tusc.* V. § 57—63, on the date of the elder Dionysius. (9) A. Ludwig *Zur Eirestone*, proposing *ἡ μέγα μὲν βλαστῆ, μέγα δὲ πρῆπει* in l. 2 of this collied. (10) O. Crusius on *Robinson Ellis' ed. of Arrianus*, a defence of the work against an ungenerous critique in Berl. Philolog. Wochenschr.

Heft 10 contains: (1) A. Ludwig on *ἡροφούρις*, to the effect that the ancients understood by this word *ἡ διὰ τοῦ σκότους ἐρχομένη*. (2) R. Peppmüller *Die Hesiodische Textesüberlieferung*, a careful collation of some fragments written at Athens in the 11th century and now in the Paris library. (3) Th. Büttner-Wobst *Beiträge zu Polybios* II., on the hiatus after *καί*, elaborate statistics. (4) Th. Breiter and K. Rossberg *zu Manilius*, a large collection of emendations. (5) H. Ball *zu Verg. Aen.* VII. 33, 39, proposing to translate *aduena exercitus* not 'the foreign army' but 'the harassed foreigner.'

Heft 11 contains: (1) R. Noetel *Arist. Eth. Nic.* III. *capita* 13, 14, 15 *enarrata*, an analysis of these chapters. (2) F. Hultsch *zu Polybios* II 37, 10, suggesting *ἔσχε π. κ. σ. τοῦτο τὸ ἔθνος* (for *μέρος*) and commenting on the Polybian use of *ἔθνος*. The writer, in passing, compliments Shuckburgh's 'treffliche Uebersetzung.' (3) F. Susemihl *Das Geburtsjahr des Zenon v. Kiton*, maintaining against Brinker that Zeno was born B.C. 336—5, not in 356, and was 72, not 92, when he died, in 264—3. (4) The same *Ueber eine Schrift des Aristarchers Ammonios*, suggesting that he wrote a book *περί τῶν κομψοδουμένων*, which is alluded to in the schol. to Ar. *Vespae* 1239. (5) K. Hude *Coniecturae Xenophontae*, chiefly in the *Memorabilia*. (6) H. Stadtmüller *Zur Anthol.*

*Pal.*, emendations. (7) M. Rubensohn *Ein Griech. Epigramm* Kaibel n. 810, showing by ref. to C.I.L. VI 17170 that Eon in the epigram was guardian of the temple of Venus and kept a publichouse adjoining. (8) A. Reichardt *De Q. Ennii Annalibus* II., on prosody and metre. (9) J. Weissweiler *Zur Etymologie des Lat. part. prae. act.*, examining the evidence for a stem in *-ont-* and rejecting it. (10) L. Bauer *Zu Silius Italicus*, describing briefly a MS. in Bibl. Corvina at Buda-Pesth.

Heft 12 contains: (1) H. Meuss, *Die Vorstellungen vom Dasein nach dem Tode bei den Attischen Rednern*, an interesting paper, showing that, by the ordinary Athenian, the dead were supposed to be conscious and capable of pleasure, but not of activity. (2) C. Haeblerlin, *Ad Lucretium* II. 294, proposing either *deuicta quaeui* or *deuicta quasi hoc* (abl. not acc. as Munro). (3) H. Hitzig, *Valckenauer's kritische Studien zu Pausanias*, report of a MS. note-book, now in the Leyden Library, Q. 389. (4) M. C. P. Schmidt, *Spa bei Pytheas*, showing that Pytheas of Marseilles did not, as alleged, use *Spa* in the sense of one-twenty-fourth part of a day. (5) K. Hude, *Der Theausros der Egestaei*, opposing Roscher's emendation *ὑπαρρύπα* for *ἀρρύπα* in Thuc. VI. 46. (6) M. Wetzel on Lattmann's *De Coincidentiae apud Cic. vi et usu*, discussing Latin usage in clauses introduced (e.g.) by *quotiescunque*. (7) H. Stending, *Zu Sall. Cat.* 60, 2 proposing *cuncti infestis signis*. (8) O. May, *Zu Caesar B. G. V.* 34, 2 proposing *et virtute et saepenumero pugnando parces*. (9) A. Fleckeisen, *Zu Plautus Aul.* 538, 539, 545, 546 and *Zu Ter. Andr.* 783-787, emendations. (10) Th. Breiter, *Zu Manilius*, emendations. (11) A. Ludwig, *Zu Apollonios Soph.* 81, 18 Bk. proposing *ζωστήρ δ' ἐπ' αὐτὸ τοῦ θάρακος ἢ ὠχόρῳται* in the gloss to Δ. 215, 216.

#### Deutsche Literaturzeitung, 1889, 1890.

No. 50. *Papyrus Magica musei Lugdunensis Batavi* quam C. Leemann edidit .....denuo ed. comment. instruxit prolegg. scrips. Dieterich. The main value lies not so much in the *recensio* of the text as in the prolegomena, which contain an elaborate collection of all that refers to the literature of this sort of superstition (History of the Magic Papyrus, Origin and sources of the Leyden Papyrus, 300-350 B.C.). An index grammaticus, an index verborum lexicis inserendorum, and an index rerum magicarum are added.—Dorsch, *Assimilation in den Compositio bei Plautus und Terenz* (Prager, phil. Stud. I.). A valuable paper. 'Although a number of compounds remain unassimilated, the assimilation in the time of Plautus and Terence has made much more progress than it is generally thought.'...Much light is also thrown on the authority of the MSS. of Terence and Plautus in orthographical matters.—Schulz, *Quibus ex fontibus fluxerint Agidis, Cleomenis, Arati vitae Plutarchae*. Especially noteworthy is the careful examination of Cleom. § 30-39 and Arat. § 47-54. Schulz proves convincingly that Plutarch and Polybius (for Cleomenes) go back to the same source—Phylarchus. For Arat. 47-54 Polybius is Plutarch's source.

No. 51. Lloyd, *Phonetic Attraction*.—Attempts an explanation of Indo-European roots. 'Form and meaning were influenced by similar-sounding or rhyming words. Many words now regarded as derivatives have rather drifted together from various sources.' Although L. is sometimes carried too far by his principle, the little pamphlet deserves a careful study.—*Scholias in Sophoclis tragoedias vetera*, ed. Papageorgius. An improved edition of Sophocles' scholia, with a good index.—*Vergilii... Aeneis c. delect. var. lect.* ed. Ladewig: editio altera

cur. Deuticke. Shows nothing new as far as textual criticism is concerned, but it is a handy edition. The *var. lect.* are carefully and well selected.

No. 59. Nilén, *Luciani Cod. Mutinensis*. A careful account of the Cod. Mut., which is nearly related to α, T, Q.—*Johannis Cassiani opera rec. Petschenig* (Corp. script. eccles.). For the text P. has confined himself to the oldest MSS. His great familiarity with C.'s style enabled him to save many little peculiarities which the hand of a less skilful editor might have obliterated. His emendations are convincing.

1890. No. 1. *Chirographorum in Regia Bibliotheca Paulina Monasteriensi Catalogus* ed. Staender. A careful catalogue.—Toepffer, *Attische Genealogie*. Treating in full for the first time Attic nobility in its juridical, historical, and mythological relations, the essay fills a real want.

No. 2. *Philonis Alexandri libellus de opificio mundi* ed. Cohn. This is a very good 'specimen novae editionis operum Philonis.' The textual criticism is careful, and there are many and great improvements.—*Supplementa ad Procli commentarios in Platonis de republica libros nuper vulgatos*, ed. Reitzenstein. (Breslauer Abh. 4). By a comparison of Pitra's edition (1886) and of Mai's *Apographon* (Vat. lat. 9541) R. endeavours to reconstruct the original readings, while by a re-arrangement of the quaternions he brings connexion into the text. His emendations are generally happy.—*Iamblichi Protrepticus* ed. Pistelli. A careful edition of the text of the best MS. (Laurent. lxxxvi. 3).—*Inventio sanctae crucis*...ed. Holder. The edition of the Latin text is based on five MSS., of which cod. Paris. lat. 2769 (=A) is prominent. H. has confined himself to giving an exact copy of A, with compendia, &c. The *varia lect.* of the four other MSS. (collated with the utmost care) is given at the end. A 'recensio' of the text is therefore still to be looked for. The Greek text is a reprint from Gretser's ed. (1734).

No. 3. Immerwahr, *Die Lakonika des Pausanias auf ihre Quellen untersucht*.—A useful essay, although not all the material—especially regarding Ephorus—has been used.—Benesch, *De casuum obliquorum apud Iustinum usu*. Instructive, with careful comparison of J.'s predecessors and followers.—Upcott, *An Introduction to Greek Sculpture*. Clearly written. Based chiefly on Overbeck, Friedrich, Murray, and Perry.—Kroker, *Katechismus der Archäologie*. The text is very concise. Many points open to criticism.

No. 4. Meisterhans, *Grammatik der attischen Inschriften* (2. ed.). A greatly enlarged and improved edition of this useful book (90 §§, while first ed. had 50).—Klussman, *Systematisches Verzeichnis der in den Schulprogrammen von 1876-1885 enthaltenen Abhandlungen*. A very useful catalogue, surpassing its predecessors in exactness and completeness.

No. 5. Psichari, *Essais de grammaire historique néogrecque. Études sur la langue médiévale*. II. The result of this careful investigation, the main part of which is formed by a 'Tableau général et comparatif des formes anciennes, médiévales et modernes de la déclinaison chez les auteurs,' is 'that Middle-Greek was a literary language, on the whole not very remote from the popular speech, but influenced more or less by the old Greek according to the author's learning, &c.'—*Iuli Valerii Alexandri Potemi res Alexandri Macedonis*...rec. Kuebler. The MSS. have been carefully collated. Although K. has introduced many emendations into the text, he is of opinion that much remains to be done in this line.

No. 6. Ihm, *Studia Ambrosiana*. A noteworthy attempt to fix time and order of A.'s writings. On the whole convincing.—Melber, *Ueber die Quellen und den Werth der Strategemensammlung Polyän's*.

'P. used certainly Herodotus, Thucydides, Xenophon, Caesar, Suetonius, Ephorus; very likely Plutarch, Polybius, Diodorus, Timaeus, Theopompus, Phylarchus, Hieronymus of Kardia; perhaps Deinon, Duris of Samos, Nicolaus of Damascus.'—*Polyaeni Strategematon* libb. viii. ex rec. Woelflin iterum rec. Melber. A good edition. Of important MSS. a Laurentianus has been collated, which had not been used by W. Parallel passages are added. The *Excerpta Polyaeni* and *Strategemata Leonis imperatoris* are printed here for the first time.

No. 7. Kammer, *Ein ästhetischer Commentar zu Homers Ilias*. The first part gives the author's view about the original *Ilias*, in which he follows Kern in the main. The second part deals one by one with the twenty-four songs, and contains many good observations.—*Caesaris commentarii de bello Gallico für den Schulgebrauch* hrsg. v. Prammer. More value has been given to the MS. family B, which was neglected by Nipperdey. In marking the quantity of vowels P. is often inconsistent with his own system.—Willi Müller, *Die Umsehung Africa's durch phoenizische Schiffer ums Jahr 600 v. Chr. G.* Tries to refute the views which consider the periphrastic fictions. Less successful is M.'s attempt to settle the time and other details.

No. 8. *Libellum de aleatoribus*...ed. Hilgenfeld. The text does not differ much from that of Miodoński. A number of neglected editions have yielded a few emendations.—*Genethliacum Gotttingense*...scripserunt philologi Gotttingenses xxiv. Contains seventeen essays. Bruhn, *Plutarchea* (emendations). Günther, *Variarum lect. capp. ii.* (to Pliny's letters, Columella, Fronto, Apuleius *περί ἁγνείας*, Oionomaos *περί γόητων φορᾶς*). Wentzel, *de duobus locis Callimacheis* (defends Bath of Pall. 71 and ep. 62, 2). Sonne, emendations to Aristotle's *Oeconomica*. Bethe, *Ramenta mythologica* (among other things the outlines of a lost Isthmian ode of Pindar). Viereck, *de titulo Cretensi, C.I.G. II. add. 2561\** (emendations and time: 138–132). Ausfeld, *Platonica* (detects three interpolations; *legg. 728 C, rep. 404 D, 444 A*). Reuter, on the worthlessness of *Cod. Guelf. 71, 19* for the criticism of Xenophon. Petersen, *Arrianea* (*Anab. I. 14, 6, ἐσθ' ἡμιν* for *καὶ ἡμιν*, and on the Agrianes in Alexander's army). Badstübner, *Coniectanea Annaeana*. Weber, *de Plutarcho Alexandri laudatore* (unsuccessful attempt to show that the vita was written before the first oration *περὶ τῆς Ἀλεξάνδρου ἀρετῆς ἢ τύχης*. Second oration shown to be spurious). Hahne, slight emendations to Demetrius rhetor. Passow, *De Eratosthenis aetate* (tries to bring into harmony Strabo I. 15 and pap. Comparetti. See refutation in *Fleck. Jbbh.* 1889, p. 747). Kern, *De Triptolemo aratore* (this function of Tr. belongs to the Alexandrian time). Stock, *Collation of Cod. Erfurt. (B) of Cicero's oratio, quam habuit cum senatui gratias egit. Graeven, tres picturae Pompeianae, with commentary.*—Gudschmid, *Kleine Schriften*, hrsg. v. Rühl. I. *Schriften zur Aegyptologie und zur griechischen Chronologie*. Collected essays of that great scholar, some of which are printed here for the first time, all extremely interesting and suggestive.—Schneider, *Der Process des Rabirius*...An interesting investigation of the case of Rabirius, 63 B.C., from the juridical point of view.

No. 9. Stephan, *De Herodiani technici dialectologia*. (1) *De vocibus dialecticis*; (2) *De vocibus quas H. dicit poeticis*; (3) *Quid significant voces κοινή συνήθεια et κοινή διδλεκτος*. The results are satisfactory except in (3), where St. tries to show 'τῇ κοινῇ διδλεκτον intellexisse Herodianum eam, quae antequam singulae dialecti fierent sola in usu omnium erat' *κοινόν* means (a) forms common to all dialects; (b) the dialect of the post-Alexandrian literary lan-

guage; (c) regular.—Stephani, *De Martiglii verborum novatore* (Breslauer Abh. IV. 2). A careful essay, which yields valuable results for Latin lexicography.

#### Jahresbericht des philologischen Vereins zu Berlin. June–Sept. 1889.

[Obs.—Summaries of notices in periodicals which are usually summarized in the *Classical Review* are not here included.]

#### CICERO'S SPEECHES by F. Luterbacher.

M. Tullii Ciceronis orationes selectae XVIII. ed. K. Halm, 2nd ed. by G. Laubmann. Part I.—M. Tullii Ciceronis orationes selectae XXI. ex. ed. C. F. W. Müller. Teubner.—M. Tullii Ciceronis pro Sex. Roscio Amerino, de imp. Cn. Pompei, pro Archia poeta orationes, R. Novák. 'Has too many textual alterations.'—M. Tullii Ciceronis orationes selectae, ed. Al. Kornitzer, contains in 3 parts *Pro Sex. Roscio Amerino oratio*; *In L. Catilinam orat. IV.*; *Orat. pro T. Annio Milone, pro Q. Ligario, pro rege Deiotaro*. To be recommended, the text based on that of C. F. W. Müller.—*Cicero's ausgewählte Reden*, ed. K. Halm, 2nd vol. contains the speeches in *Q. Caecilius* and in *Verrem IV. and V.*, 9th ed. by G. Laubmann. Has many alterations from Halm's last edition. In ten places the traditional reading is restored.—*Discours de Cicéron contre Verres, Seconde action Livre IV. de signis*, ed. Émile Thomas [*Classical Review*, II. 210]. 'Contains many good remarks on Ciceronian usage.'—*Cicero's Rede gegen C. Verres*, ed. K. Hachtmann. Book IV. *de signis*, Book V. *de suppliciis*. 'Useful both to the schoolboy and the specialist.'—M. Tullii Ciceronis pro M. Caelio oratio ad iudices, ed. J. C. Vollgraff [*Classical Review*, II. 211]. 'Words and whole sentences which are not clear to the editor are rejected as interpolations or replaced by conjectures.'—*Cicero's Rede für Quintus Ligarius*, ed. Julius Streng. 'Has an advantage over the editions of Halm and Eberhard in that the arrangement of the speech is clearly set forth.'—*Cicero's ausgewählte Reden*, ed. K. Halm, sixth vol., 1st and 2nd Philippics, 7th ed. by G. Laubmann.—*Schliack, Proben von Erklärungs- bezw. Emendierungs-versuchen zu einigen Stellen griechischer und lateinischer Klassiker*. Programm des Friedrich-Wilhelms-Gymnasiums zu Cottbus, 1888. The following eight places in Cicero are emended, *Pro Sulla* §§ 45, 53, 63, 68, *Pro Sest.* §§ 12, 110, *Pro Marc.* § 33, and *De imp. Pomp.* § 18.—Th. Stangl, *Tulliana et Mario-Victoriniana*, Programm des K. Luitpold-Gymnasiums in München, 1888. Above twenty places in Cicero's speeches are dealt with.—A. Chambalu, *Das Verhältnis der vierten Katilinarischen Rede zu den von Cicero in der Senatssitzung des 5. Dez. 63 wirklich gehaltenen Reden*, Programm, Neuwied, 1888. Seeks to show that far the greatest part of the speech cannot have been spoken as we have it now, but he produces no convincing proof.—A. Grumme, *Ciceronis orationis Murenianae dispositio*. The speech is divided into (I.) Exordium, (II.) Self-defence of Cicero, (III.) Justification of Murena, (IV.) Peroration.—Siegfried Schmid, *Untersuchung über die Frage der Echtheit der Rede pro M. Marcello*, Dissertation, Zürich, 1888. Schmid decides against the genuineness of the speech and concludes that it was written in a rhetorical school under Tiberius, but it is a pity he has not seen the Erlangen dissertation of Armin Schwanke, 1885, in favour of the genuineness of the speech.

TACITUS (except the *Germania*), 1886–1888, by G. Andresen.

*Tacitus Dialogus de oratoribus, cap. I.—XXVII.* translated with critical and explanatory notes by Prof. Dr. John. Programm, Urach, 1886. Translation

on the whole correct, clear, and skilful, the commentary useful, the textual criticism acute.—*Oeuvres de Tacite, Dialogue des orateurs*, by Henri Goelzer. It is maintained that the proper theme of the dialogue is whether for a man of genius it is better to devote himself to poetry or oratory.—*Cornelius Tacito, La vita di Giulio Agricola*, by Giov. Decia. Contains nothing original, but the results of German labour are used with good judgment.—*The Histories of Tacitus, books I. and II.*, by A. D. Godley [*Classical Review*, I. 154].—*P. Cornelii Taciti opera*, rec. J. C. Orellius, Vol. II. Ed. II. Fasc. V. *Historiarum liber II.* ed. C. Meiser.—*Cornelii Taciti Historiarum libri qui supersunt*, by E. Wolff, Vol. I. Books I. and II., Vol. II. Books III. IV. and V. Highly commended.—*Cornelii Taciti opera quae supersunt*, rec. J. Müller, Vol. II. *Historias et opera minora continens*. 'A careful and independent work.' Often differs from Halm in favour of the traditional text.—*Cornelii Taciti ab excessu Divi Augusti libri*, by M. Gütlbauer, Pars prior I.—VI. The editor strikes out whatever he thinks unnecessary to the meaning. The parts of *esse* and the word *cuncta* are often omitted. Besides it is a bowdlerized edition.—*Die Annalen des Tacitus*, by A. Draeger, I. Books I.—VI. 5th ed. [*Classical Review*, II. 26].—*Cornelii Taciti ab excessu Divi Augusti libri qui supersunt*, ed. Ign. Prammer, Part I. Books I.—VI. Too intolerant towards actual or probable unevennesses of expression.—J. Asbach, *Cornelius Tacitus*, *Historisches Taschenbuch*. 'The earlier books of the Histories not known before 104, the whole work completed 109 at latest. It consisted of 12 books, the Annals of eighteen in three hexads. The first of these already published in 110.'—Wallich, *Die Geschichtsschreibung des Tacitus*. Progr. des Gymnasiums und Realgymnasiums zu Rendsburg, 1888. A polemical discussion as to whether Tacitus should be read in schools. Concludes, 'the greatest Roman historian must be held fast in our schools.'—Emmerich Cornelius, *Quomodo Tacitus historiarum scriptor in hominum memoria versatus sit usque ad renarescentes literas saeculis XIV. et XV.* Progr. Wetzlar, 1888. A careful and valuable work which follows the traces of Tacitus in the literature of antiquity and the middle ages.—Schwenkenbecher, *Quo anno Taciti dialogus de oratoribus habitus sit quaeritur*. Progr. Spottau, 1888. Delivered 7 Dec. '74, written in '81.—B. Wutk, *Dialogum a Tacito Traiani temporibus scriptum esse*. Progr. Spandau, 1887. Seeks to show that it was written and published between 99 and 102.—V. Habbe, *De dialogi de oratoribus, qui Taciti esse existimatur, locis duobus lacunosis*. Progr. Celle, 1888. Two gaps are suspected of 'sex pagellae' each, (1) between chs. 35 and 36, (2) in ch. 40 before *non de otiosa*. The rev. thinks the suspicion not devoid of probability.—Philipp, *Dialogi Tacitini qui fertur de oratoribus quae genuina fuerit forma*. 'Contains a number of original thoughts.'—P. Dietrich, *Ueber die Tendenz des Taciteischen Agricola*. Progr. Stralsund, 1887.—J. Büsse, *De Taciti Agricola*, Gymnasialprogramm, Hildesheim, 1886. Superficial, correct only in the printing.—J. Gantrelle, *Les Sueèves des bords de l'Escaut*. Defends his conjecture of 1875 that in Agr. 28 by the Suebi are meant a branch of the Suebian race which had settled between the Scheldt and the Maas.—J. Asbach, *Römisches Kaisertum und Verfassung bis zur Erhebung Vespasians*. Historisches Taschenbuch. Interesting to the reader of Tacitus.—Ignio Gentile, *L'imperatore Tiberio secondo la moderna critica storica*. 'The contemporaries of Tib. viz. Horace, Velleius, Strabo, Philo, know only his good side; with Seneca, Josephus, Juvenal, Pliny the younger, appear the first shadows on the picture which was afterwards fixed by Tacitus and Suetonius,

who drew from aristocratic sources.'—Fritz Abraham, *Tiberius und Sejan*. Progr. Berlin, Falkenrealgymnasium, 1888. This attractive and readable essay maintains that the difficult task of government left behind by Augustus was too great for the strength of Tiberius.—L. Schumacher, *De Tacito Germaniae geographo*. Progr. des Kgl. Friedrich-Wilhelms-Gymnasiums in Berlin, 1886. Chiefly on the different senses of *Germania* and *Germaniae* in Tacitus.—C. Franklin Arnold, *Die Neronische Christenverfolgung* [*Classical Review*, III. 63].—Fr. Knoke, *Die Kriegszüge des Germanicus in Deutschland* [*Classical Review*, I. 277].—Fr. Knoke, *Die Kriegszüge des Germanicus in Deutschland*, Nachtrag. Maintains that the defeat of Varus took place in the neighbourhood of Iburg.—*Lexicon Taciteum*, edd. A. Gerber et A. Greef, Fasc. VI. and VII. This excellent work is here continued from *imperare* to *meditamentum*.—D. Wollner, *Die von der Beredsamkeit aus der Krieger- und Fechttersprache entlehnten bildlichen Wendungen in den rhetorischen Schriften des Cicero, Quintilian und Tacitus*. Progr. Landau, 1886.—Fr. Fröhlich, *Einige stilistische und realistische Bemerkungen zur militärischen Phraseologie des Tacitus*. Gives a lively picture of the variation of expression of Tacitus in the use of military terms.—Fr. Walter, *Studien zu Tacitus und Curtius*. Progr. des Königl. Wilhelmsgymnasiums in München, 1887. Maintains that the coincidences between Tacitus and Curtius arise from a common imitation of Sallust.—H. Schmaus, *Tacitus ein Nachahmer Vergils*. Erlanger Inauguraldissertation. Out of 319 newly-coined words by Vergil fifty-seven re-appear in Tacitus.—P. Petzke, *Dicendi genus Tacitum quatenus differat a Liviano*. Diss. inaug. Regimont. The abundance of material necessitates some superficiality in treatment.—R. Macke, *Die römischen Eigennamen bei Tacitus*. Progr. Hadersleben, 1886. Gives a detailed account of Tacitus's nomenclature.—J. Wiesler, *Textkritische und exegetische Erörterungen zu dem Dialogus de oratoribus des Tacitus*. Progr. Leoben, 1886. 'An unprofitable work.'—Karlowa, *Bemerkungen zu der Kritischen Angabe des Taciteischen Agricola*. Progr. Pless, 1886. Successfully directed against the mechanical and superficial interpretations of Kritz.—Fr. Maxa, *Observationes criticae et exegeticae in Taciti Agricola*, Parts II. and III. Progr. Radantz, 1886—87. The result small for those acquainted with the subject.—J. H. Onions, *Journ. of Phil.* XVII. 34. Most of the conjectures wrong, worthy of consideration are those on H. III. 34, I, IV. 66, 15, and the remark on I. 10, 5.—P. Albrecht, *Philologische Untersuchungen*. Makes *qui* in Ann. I. 74 refer to *Hispo* and not to *Caepio*.—H. C. Goodhart, *Classical Review*, II. 227 on Ann. II. 23. Nothing gained by this punctuation.—J. Maehly, *Zur Kritik lateinischer Texte*. None of the conjectures on Tacitus to be commended.—R. Novák, *Ad Tacitum*, *Listy filol.* 1887, 1888. A large number of emendations, a few of which are worthy of consideration.

LYSIAE, by E. Albrecht.

Lutz, *Die Propositionem bei den attischen Rednern*. Progr. Neustadt a. H. 1887 [*Classical Review*, III. 414].—*Selections from the Attic Orators, Antiphon, Andocides, Lysias, Isocrates, Isaeus* [*Classical Review* III. 406]. Ed. with notes R. C. Jebb, 2nd edition. Criticizes rather adversely the choice of the selection from Lysias. Does not approve of Jebb's own conjectures, and adds that a better knowledge of what has been done lately in Germany would have improved the text-criticism and commentary, which is otherwise marked by great dexterity and diligence.—*Ausgewählte Reden des Lysias*, by R. Rauchenstein, Vol. I. 10th ed., by K. Fuhr. Slightly altered from



last edition. Conjectures now assigned to their original authors, but the appendix gives only the differences from Scheibe's second edition (1855), which is now quite obsolete.—W. Kocks, *Kritische und exegetische Bemerkungen zu Lysias*. Progr. des Friedrich-Wilhelms-Gymn. zu Köln, 1888. Partly defends conjectures in his edition, partly puts forward new ones.—*Schliack*, Progr. Cottbus, 1888. On XIII. 86 reads  $\delta\alpha\chi\upsilon\pi\iota\sigma\tau\iota\varsigma$  with Kocks and Weidner.—E. R. Schulze, *Quaestiones grammaticae ad oratores Atticos spectantes*. Progr. Bautzen, 1888. Rightly changes  $\beta\epsilon\lambda\tau\iota\omega$  into  $\beta\epsilon\lambda\tau\iota\omega$  in XIX. 15, but in XXIV. 4 we must read  $\acute{\alpha}\varsigma \delta\upsilon \acute{\alpha}\lambda\delta\varsigma$  with P. R. Müller, and not  $\acute{\alpha}\varsigma \delta\upsilon \acute{\alpha}\lambda\delta\varsigma$   $\eta$ .—W. Christ, *Geschichte der griechischen Literatur*, says of Lysias that he was born about 445 in Syracuse, came to Athens with his father about 440, but later, about 430, returned with one of his brothers to the West, and certainly to Thuri. But it is a mistake of Christ's to reject without more consideration the express statement of Cicero that Lysias was born in Athens, which is supported by the independent testimony of Dionysius and Pseudo-Plutarch. Also the opinion of Christ, which he shares with Sittl, that XV. is an epitome of XIV., is untenable.—F. Nowack, *De orationum quae inter Lysiacas feruntur XIV. et XV. authenticis*. Diss. Leipzig, 1889. Displays an amount of sound judgment and learning rarely found in a dissertation. Nowack concludes (1) agreeing with Blass, that both are probably spurious; (2) differing from Blass, that they are not by the same author.

Oct.—Dec. 1889.

VERGIL, by P. Deuticke.

L. Valmaggia, *La biografia di Virgilio attribuita al grammatico Elio Donato*. Riv. di fil. XIV. Seeks to show that this life is due to an anonymous commentator on the Bucolics. Not entirely intelligible or convincing.—P. de Nolhac, *La bibliothèque de Fulvio Orsini*. Gives much information on the history of the most important MSS.—E. Chatelain, *Un important fragment de Virgile*. A complete collection of the variants of the oldest Vergil MS. in the National Library at Paris, No. 7906, of the beginning of the ninth century, written in fine minuscule and containing Aen. IV. 682 [1]—V. 734.—*Paléographie des classiques latins*. Collection de fac-similés des principaux manuscrits... publiés par E. Chatelain. 56 livraison *Vergiliana*, with fifteen plates.—A. Kirsch, *Quaestiones Vergilianae criticae*. Diss. Münster, 1886. *P. Vergili Maronis carmina*, ed. G. Thilo. 'Th.'s clear discussions are read with true pleasure.—*P. Vergili Maronis, Bucolica, Georgica, Aeneis*, rec. Otto Güthling, 2 Vols. Offers a useful text in spite of many inaccuracies.—*P. Vergili Maronis Aeneis*, ed. W. Klouček. An honour to the editor. In the text he expressly prefers M to P. The critical apparatus gives the MSS. tradition after Ribbeck.—*P. Vergili Maronis Bucolica et Georgica*, ed. W. Klouček. A worthy companion to the editor's Aeneid.—W. Klouček, *Vergiliana*. Progr. des K. K. deutschen Unter-gymnasiums in Smichow, 1888. Defends the emendations in his edition.—*P. Vergili Maronis carmina selecta*, ed. E. Eichler, contains Aen. I. II. IV. and VI., a selection from VII.—XII., Buc. I, 5, 7, and 9, and twelve extracts from the Georgica.—*Vergil's Aeneid*, a text for school use by W. Gebhardt.—*P. Vergili Maronis Aeneis*, ed. Th. Ladewig, 2nd ed. by P. Deuticke.—*Servii grammatici qui feruntur in Vergilii carmina commentarii*. Rec. G. Thilo et H. Hagen. Vol. III. fasc. I. In *Bucolica et Georgica commentarii*. Rec. G. Thilo [*Classical Review*, II. 82].—Ew. Krause, *Quibus temporibus quoque ordine Vergilius eclogas scripserit*. Diss. Berlin, 1884.—Alfr. Przygode, *De eclogarum*

*Vergilianarum temporibus*. Diss. Berlin, 1885.—Alfr. Feilchenfeld, *De Vergilii bucolicon temporibus*. Diss. Leipzig, 1886. These three dissertations agree in a division into three groups: (a) 2, 3, 5, 7, composed probably 42/1 before the division of the land; (b) 1, 9, 6, occasioned by the threatened loss of his property; (c) 4, 8, 10, which contain no direct allusion to it.—M. Sonntag, *Beiträge zur Erklärung Vergilscher Eklogen*. Progr. Kgl. Friedr.-Gymn. Frankfurt a. O., 1886, and *Ueber die appendix Vergiliana*, Progr. ib., 1887. Considers 2, 3, 4, 5, 7, 8 published in Autumn 39 a.c., 1, 9, 6, 10, composed between the Spring of 38 and the Winter 38/7.—O. Gruppe, *Griechische Culte und Mythen I*. On Ecl. IV. which, as Gruppe maintains, is founded on an oracle ascribed to the Cumaean Sibyl.—Car. Pascal, *De Quintilio Varo Cremonensi poeta*. Riv. di filol. XVII. Distinguishes between an epic poet L. Qu. V. and the well-known L. Varius. To the former, a Roman knight of Cremona, are 6 and 9 dedicated, and not to Alfenus Varus.—M. Götthaler, *Philologische Streifzüge*, 1886. Rejects several cases of synaloepha, where he thinks interpolations have been introduced.—R. Ellis, *The riddle in Verg. Ecl. III. 104*. *Journ. of Phil.* XXII. 143. Did not Vergil then write *caeli*?—J. Vahlen, *Ind. lect. Berlin S.*—S. 1888. Valuable for the 8th eclogue.—J. Wang, *De Servii ad Verg. Ecl. X. 1 et Georg. IV. 1, annotatis*. Progr. des K. K. Staatsgymn. zu Klagenfurt, 1883. On whether formerly a second part of Georg. IV. contained the praises of Gallus. Too narrowly treated.—Jac. van Wageningen, *De Vergili Georgica*. Diss. liter. inaug. Trajecti ad Rhenum, 1888. Almost an independent commentary. Puts the publication in 26 after the death of Gallus, therefore the beginning of composition 33.—Remigius Sabbadini, *Quae libri III. et VII. Aeneidos cum universo poemate ratio intercedat*. Riv. di filol. XV. Maintains that I. II. IV. VI. VIII. IX. were composed before V. X. XI. XII. VII. III. Interesting but not convincing.—Ant. Cima, *Analecta Vergiliana et Tulliana*. Riv. di filol. XVI. Varius and Tucca not merely exercised their functions towards Vergil with carelessness, but they deliberately omitted to reject some hasty sketches or to arrange them in other places.—*Aeneidea, or critical, exegetical, and aethetical remarks on the Aeneis*, by James Henry, Vols. I. and II. Vol. I. contains Book I., Vol. II. Books II.—IV. Much too detailed. The 'varia lectio' divided into three heads: I. Chief MSS.; II. 'Later Sources'; III. Printed Editions.—*Vergil's Aeneide*, ed. Karl Kappes. Part I. Aen. I.—III. 4th ed. Notes much improved.—*P. Vergili Maronis Aeneis*, ed. O. Brosin. Vol. I. Books I. and II. 2nd ed.—*Die Aeneide Vergils*, ed. W. Gebhardt. 2nd edition by G. Ihm, Part I., Books I. and II. Nearly re-written by Ihm. The notes marked by terseness, clearness, and a greater sense of proportion.—*Die Aeneide Vergils*, ed. W. Gebhardt. Part IV. Aen. VII. Continued after the editor's death by P. Mahn. The commentary shows thorough investigation of the subject-matter.—*P. Vergili Maronis Aeneis*, ed. O. Brosin. Vol. III. Books VII.—IX. Full of valuable elucidations.—*Vergils Gedichte*, ed. Th. Ladewig. Vol. III. Aen. VII.—IX. 8th edition by C. Schaper.—*Nouvelles promenades archéologiques: Horace et Virgile*, G. Boissier. In three chapters, in the third of which, 'the land of the Aeneid,' Boissier relates what he saw and found when he studied the Aeneid 'chez elle.'—P. Berger, *Asagne*. Mélanges Graux. Maintains that Ascanius, Iulus, and Ilus, are three different mythological personages whom Vergil has identified.—Fr. Cauer, *De fabulis Graecis ad Romam conditam pertinentibus*. Dissert. Berlin, 1884.—Fr. Cauer, *Die römische Aeneassage von Naevius bis Vergilius*. N. Jahr. f. Phil. XV.—B. Niese, *Die*

*Sagen von der Gründung Roms.* Hist. Zeitschr. N.F. XIII. In these three dissertations the facts are set forth with knowledge and combined with judgment, but the impression left is not that 'it is so,' but that 'it might have been so.'—P. Cauer, *Zum Verständniss der nachahmenden Kunst des Vergil.* Progr. des Gymn. zu Kiel, 1885. Speaking generally the standpoint is correct and the execution creditable.—H. Th. Plüss, *Vergil und die epische Kunst.* A great help to a clearer appreciation of the art of Epic poetry.—Braitmaier, *Ueber die Schätzung Homers und Virgils von C. Scaliger bis Herder.* Very interesting for Vergil.—G. Heidtmann, *Emendationen zu Vergils Aeneis.* Books I. and IV. Consist chiefly of rejections and transpositions, e.g. I. 50—57, 498—503, 695—772. Emended I. 70, 338, 463, IV. 193, 561, and approved I. 380 et patrium.—J. S. Speijer, *Lanzsatura.* Progr. des Gymn. zu Amsterdam, 1886. Seeks to show that *Orcus* always = *Dis* is not universally true, cf. Aen. IV. 242, and VI. 273. The following are emended II. 256, 595, IV. 610, V. 575, VI. 211, VIII. 219.—G. Schröter, *Beiträge zur Kritik und Erklärung von Vergils Aeneis.* II. Part. Pr. des Kgl. Kath. Gymn. zu Gross-Glogau, 1885. III. Part. Pr. des Kgl. Kath. Gymn. zu Neisse, 1888. The first program discusses about twenty places Aen. V.—VII., and the second about fifteen Aen. VII.—XII.—W. Paulus, *Spicilegium scholasticum.* Korr. f. d. G. Sch. Wurth, 1887. Understands *dona* Aen. II. 49, not as a gift to the Trojans, but as a gift dedicated to Minerva, cf. II. 31, 189.—H. Nettleship, *Notes on Vergil.* Journ. of Phil. XV. 29. Offers a list of valuable elucidations and parallels to places in Eclogues, Georgics, and Aeneid.—J. Lechthaler, *Die Darstellung der Unterwelt bei Homer Od. XI. und Vergil Aen. VI.; das Verhältniss Vergil zu Dante dell' inferno.* In his conception of the existence of souls in the underworld, Vergil agrees with Homer, but in his description of the kingdom of the dead he is independent and offers hardly any point of comparison. In the description of Tartarus Vergil was model to Dante.—W. Paulus, Korr. f. d. G. Sch. Württ, 1887. On *Lethe* in Aen. VI. 714.—Th.

Oesterlen, *Studien zu Vergil und Horaz.* Consists of an essay on 'the shield of Aeneas' already published, and one on 'Vergil in Schiller's poetry.'—J. Hoskyns-Abrahall, on Aen. IX. 721 [*Classical Review*, II. 226]. Does not think the proposed reading likely on account of 717.—H. Schmaus, *Tacitus ein Nachahmer Vergils.* Dissert. Erlangen, 1887 [see under Tacitus supr.].—J. Grösst, *Quatenus Silius Italicus a Vergilio pendere videatur.* Diss. Halle, 1887.—W. Meyer, *Zur Geschichte des griechischen [= alexandrischen] und lateinischen Hexameters.* Two circumstances are of importance in the development of the Latin hexameter: (1) that the first composer made the masculine caesura the rule, and the feminine the exception; (2) that later no remedies were invented for the superabundance of accented word-endings and for monotony.—Rich. Hildebrandt, *Studien auf dem Gebiete der römischen Poesie und Metrik I. Vergils Culex.* An attempt to separate exactly the genuine from the spurious part of the poem.—I. Hilberg, *Vorläufige Mittheilungen über die Tektonik des lateinischen Hexameter.* Interesting.—M. Kraft, *Zur Wortstellung Vergils.* Progr. des Realgymn. und Gymn. zu Goslar, 1887. Treats of the relation between the Penthemimeral and the Hephthemimeral caesura in Vergil.—G. A. Kock, *Wörterbuch zu den Gedichten des P. Vergilius Maro.* 6th ed. by K. E. Georges. Shortened by 132 pages and now only meant for schools. A new edition is much needed.—E. Siegel, *Die 'nomina propria' mit besonderer Berücksichtigung der griechischen Formen in der Aeneis.* Progr. des K. K. deutschen Staatsgymn. in Budweis, 1887. Too incomplete and superficial to be of use.—Fr. Harder, *Olli*, 'Arch. of lat. Lexikogr.', 1885. In Aen. I. 254 not dat. of pron. but adv. of time.—J. Schäfer, *Die sogenannten syntaktischen Gräzismen bei den augusteischen Dichtern.* Progr. d. Kgl. Studienanstalt Amberg. 1884. One has gradually ceased to regard unusual constructions as Greek, yet is Schäfer's contribution to be received with thanks. In Georg. III. 273 he reads *ora for ore*. In Aen. I. 126 *alto* is dat. = *per altum*, so *ib.* VI. 686 *genis* = *per genas*.

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